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GARDEN & HOME BUILDER

*Beauty Translated into Terms of the Practicable, the Possible;
into Terms of your House, your Lawn, your Garden*

Volume XLIV

September, 1926, to February, 1927



GARDEN CITY NEW YORK
DOUBLEDAY, PAGE & COMPANY
1927

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Volume XLIV—September, 1926, to February, 1927

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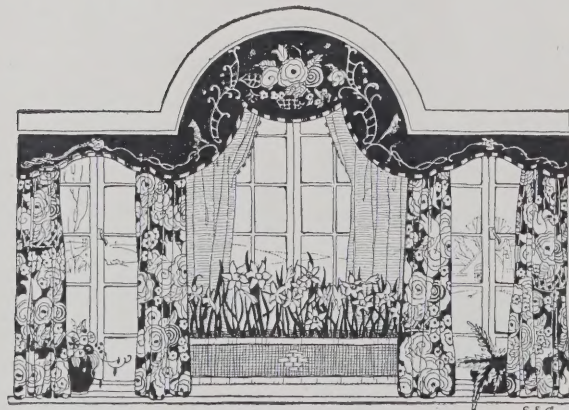
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GARDEN & HOME BUILDER

SEPT. 1926
35 CENTS

Color
in
Furnishing

Fall
Planting
Manual



Boston

Doubleday, Page & Company, Garden City, N. Y.

Chicago



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MOHAWK CARPET MILLS, INC. *Amsterdam, N.Y.*



Tuxedo Park Golf Club, Tuxedo Park, N. Y. Bishopric was specified by Kenneth M. Murchison, Architect.

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Everywhere builders are securing this rich beauty and enduring strength at low cost

Note the increasing number of colored stucco homes in every neighborhood.

The charm of its warm colors and interesting textures is winning builders everywhere to this beautiful material.

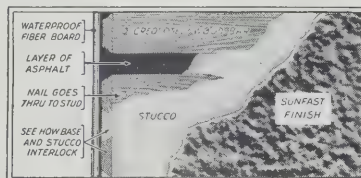
And now you can give *your* home this charm, with great strength and durability of construction, at frame-house cost.

Bishopric has made it possible.

Bishopric is a *unit-wall* construction. It consists of (1) a patented reinforcing base, (2) a stucco, and (3) an attractive color finish.

All three materials are designed and made to be used together. They combine to form a *unit-wall*—as opposed to a wall made from miscellaneous materials mixed together.

The result is a coherence and strength of construction obtainable only with Bishopric. The diagram at



THIS IS THE UNIT-WALL

Its insulating reinforcement is Bishopric Base, nailed fast to the studdings. Bishopric Base consists of finest quality fibre-board (with felt for insulation), heavily coated with asphalt mastic. Into this, bone dry creosoted wood bars are embedded under great pressure. Bishopric Base comes complete to the job and can be applied by one man. Its special insulation keeps the house warmer in winter and cooler in summer.

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Bishopric Stucco is mixed in exact, scientifically determined proportions and is shipped in air-tight metal drums.

Finally, Bishopric Sunfast Finish is applied, adding the charm of lovely color. There are many attractive tints for the home-builder to choose from.

the left illustrates why this is so.

Bishopric is also economical. The reinforcing base may be applied directly to studdings, producing a stronger, warmer wall than sheathing, metal base, and stucco—and the cost is less.

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Plant These Lovely Wildlings NOW!

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(Shown above)

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3-4 "	.50	4.50	40.00
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Price 100 lbs., \$40.00; 50 lbs., \$21; 25 lbs. \$11.

Fall Catalogue mailed on request

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148 Chambers Street Telephone Walker 2146 New York City

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"Aristocrats of the Garden"

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For the next three months most of Hicks's rare plants can be moved safely from our growing-fields. Dormant plants will be carefully dug and securely wrapped; large Evergreens will have "platform and canvas," all will be packed so that they will reach you in good condition.

Write for our special list of rare plants suitable for autumn and early winter planting.

Hicks Nurseries

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Photo by Underwood

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This photograph shows the remarkable uniformity in size, perfect form, and exquisite colors of
HENDERSON'S MAY FLOWERING DARWIN AND COTTAGE TULIPS
Grown at "Friendship" the gardens of Mrs. Edward B. McLean, Washington, D. C.

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Bulbs are practically all grown in Holland, and as we are among the largest of American importers, we get the pick and import only "firsts." We have been importers for three-quarters of a century and know intimately the best growers of the different varieties. Some excel in growing one kind and others in another, so that we are in a position to get the best qualities of All Varieties. Our Annual Bulb Catalogue is now ready. It is unusually attractive and complete and should be in the hands of every lover of Bulbs.

PETER HENDERSON & CO. G. M. 4
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New York City

Please send me your 1926 Bulb Catalogue as advertised in Garden & Home Builder.

Peter Henderson & Co.
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New York City

Get Ready to Plant Tulips, Hyacinths, etc.—and "Get them at Dreer's"

EIGHTY-EIGHT years of continuous service cause us to be looked upon as a reliable source for the best in Bulbs. Patronizing the most conscientious Dutch Growers, we buy quality merchandise in such quantities as to insure us reasonable prices. Dreer customers benefit by this policy which stands back of every Dreer product.

Six Super-Superb Darwin Tulips

Here are six truly superb varieties of outstanding merit. Each is a decided leader in its color class, while in vigorous blooming qualities they have no superiors.

Bleu Aimable—Clear lavender of fine form. 75c per doz.; \$5.50 per 100.

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12 each of the above 6 sorts, 72 bulbs \$4.50
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Dreer's Superb Darwin Tulips, in Mixture

For those who are not particular as to specific varieties, we offer a mixture that brings, the finest which this type affords, in a great latitude of color, and containing early, midseason and late blooming sorts. Plant several hundred for cutting, and enjoy glorious bouquets at low cost. 50c per doz.; \$3.50 per 100; \$30.00 per 1,000.

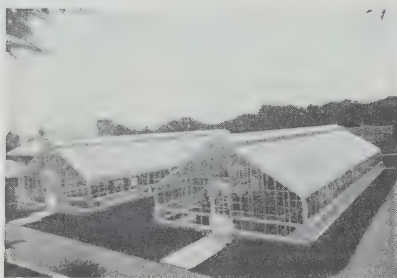
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Please write for Autumn Catalogue

Besides fully describing the choicest in Tulips, Hyacinths and other Dutch Bulbs, it offers Flower Seeds for immediate sowing, pot-grown Strawberry Plants, Ferns and other House plants for porch or sun parlor, and sundry garden helps. Gladly mailed free and please mention this publication.

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OWNER

An Indoor Orchard

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grown in your own outdoor garden. In planning an orchard house, remember that the vines and trees need a great deal of sunshine. Lutton V-bar greenhouses can be built so that the glass extends almost down to the ground. They let in a maximum of light.

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EST. JAN. 2, 1917

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265 Kearney Ave., Jersey City, N. J.

BURPEE'S TULIPS

JUST beautiful! How vaguely these words express the joy that steals into our hearts at the sight of these glorious Tulips. A careful selection of blending colors, which complement one another, gives to the assortment an artistic and finished touch.

The collections contain these five varieties:

Inglescomb Pink—Soft rosy pink.

Inglescomb Yellow—Glistening golden yellow.

Farncombe Sanders—Vivid cherry-scarlet.

Orange King—Brilliant orange.

Bleu Aimable—Bright violet-purple.

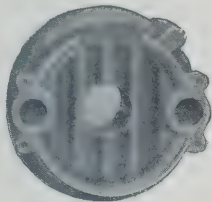
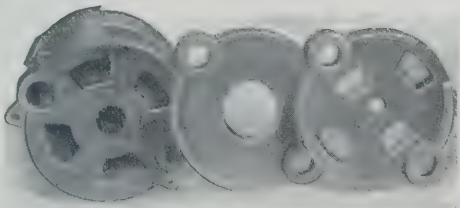
No. 9732	Six Bulbs each	(30 bulbs)	\$ 1.85
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Order your Tulips now for planting this Fall.

W. ATLEE BURPEE CO.

Seed and Bulb Growers

Philadelphia



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In a Thatcher Round Boiler many small units of water heat more quickly than one large mass

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They also "stagger" the fire travel so that the full effect of the heat is obtained and circulated below, above and beside each unit.

Consult your local dealer and fill out the coupon accompanying this advertisement.



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TRUE Hospitality demands that you afford your guests every comfort while they are in your home—particularly a well-heated bedroom to dress in and a cosy warmth to cheer the breakfast hour.

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With a Thatcher Round Boiler less fuel is required than in an ordinary boiler and the radiators begin to "sing" soon after a fire is started. Its small coal consumption quick ample heat, and ease of operation are among the many points of efficiency which have, for nearly a century, pleased owners of Thatcher Round Boilers.

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THE THATCHER COMPANY, 39-41 St. Francis St., Newark, N. J.
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Some ask it about "that sunny spot", others about "a shady place"; still others wonder what to do in dry situations, or moist spots, as the case may be. Now the fact that there *are* hardy perennials for every conceivable situation has caused us to prepare some leaflets that contain the very information you desire about different plants for different soils and situations. Whether you have a hardy perennial border or rock-garden or are just in the act of planning for one, you'll find these leaflets a mine of valuable information. And they are *free*—gladly sent on request.

Bulbs, too, for Garden and Rockery

No hardy border is complete without a liberal sprinkling of stately Breeder or Darwin Tulips, or the more graceful Cottage Tulips or Daffodils. The Rockgarden as well should hold some of the dainty Snowdrops and Grape Hyacinths, Blue Bells, Crocuses and the most interesting botanical species of Tulips in which we specialize. Our bulbs are the product of experts in Holland and we stand back of every one that comes to you in a Wayside package.

Fall Catalog FREE!

It's the best ever—an improvement over last year and we were proud of that issue! This new Fall Catalog truthfully pictures and describes reliable plants and bulbs for your garden, at prices you'll consider fair. Please ask for this guide to fall garden making today, mentioning Garden & Home Builder.



The Wayside Gardens Co.
Largest Growers of Hardy Plants in America
Mentor, Ohio.
E. H. Schultz, Pres. J. J. Grullemans, Sec. Treas.

Bobbink & Atkins



Rutherford New Jersey

Peonies for little gardens and for large estates

Experts and amateurs can satisfy their needs from the Peonies growing in our nurseries. These two collections are but a hint of the range of varieties that are available for fall planting.

COLLECTION NO. 1

Albatre, white, shaded lilac. Mid-season.
Albert Crousse, rose-white and crimson. Late.
Edouard Andre, dark carmine-violet. Midseason.
Edulis superba, mauve-pink. Early.
Mlle. Leonie Calot, rose-white, carmine tip. Late.
Officinalis rubro-plena, dark crimson.

One plant of each for \$5

COLLECTION NO. 2

Baroness Schroeder, flesh-white. Midseason.
Lord Kitchener, carmine-red. Early.
Mme. Jules Dessert, white, shaded flesh.
Mons. Jules Elie, violet-rose; fragrant. Midseason.
Officinalis rubro-plena, dark crimson.
Sarah Bernhardt, mauve-rose. Late.

One plant of each for \$15

We have many varieties of extra good Peonies and shall be glad to send full details to those who intend to plant Peonies.

Climbing Roses in pots for autumn planting are now available, Ask for special list

When asking for catalogues it is quite important to state what you intend to plant.

BOBBINK & ATKINS, RUTHERFORD, NEW JERSEY

Now for that Fall Garden of Spring Delights!

Regardless of how great or small your garden may be, it is simply not complete unless it holds some *Tulips*. We have seen dismal nooks and corners transformed into veritable fairy lands with the help of those tall stately Darwin Tulips that we import from Holland. Since we buy them in generous quantities, we are able to hand them on to you at a substantial saving.



Several 100,000 to Arrive Late This Month

Every one of the bulbs is of top size. There are ten distinct and beautiful varieties. They may be had either separately or in mixture at

\$3.50 per hundred

\$30.00 per thousand

Illustrated circular tells the whole story. Please ask for it.

GLEN BROS., Inc.

Glenwood Nursery Established 1866 Rochester, N. Y.

Are Japanese and Singles the Coming Fashion Among PEONIES?



FRANKLY, it looks that way! Not that the double Peony will win in popular favor, but rather that the gardener whose collection embraces the best of them will want the Japanese and Singles for their utterly different character and perhaps more exotic beauty. The Japanese and Singles among Peonies please above all with their airiness and delightfully irregular style. Their individual petals have a sheen like that of the finest silk, while their bizarre outlines are fantastic enough to please those in search of the unusual.

Our collection of both Japanese and single Peonies ranks among the foremost in the country. Collections offered below are but an introduction to our vast collection and stocks. Please send for free Book offered below.

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6 Rare Japanese Peonies for \$16.00

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- Gypsy**—Large, flat bloom, guards tyrian-rose beautiful gold center, \$1.00.
- Rare Brocade**—Pure white with a cream tint. Early bloomer and a dainty bedding variety, \$5.00.

THE FANTASTIC

- Areos**—Bright pink changing to white, 75¢.
 - Defiance**—A veritable giant resembling an enormous Red Poppy, 75¢.
 - Duchess of Portland**—Large, rich pink and flesh, \$3.00.
 - The Moor**—Rich, glowing crimson, \$3.00.
 - Wild Rose**—Large guard petals of richest satiny-pink, broad silvery border, \$1.00.
 - L'Etincelante**—Cup-shaped flower, broad petals of a rich, clear carmine broadly edged with silver, \$3.00.
- The Set of 6 for \$10.00**

Any Variety May Be Ordered Singly. Good Strong Roots will be sent prepaid at prices quoted.

THE STANDARD

- Adolphe Ronseau**—Very large dark velvety red with garnet hues, \$1.50.
- La Fayette**—A lovely shade of salmon-pink, with touches of heliotrope, \$3.00.
- President Taft**—Delicate hydrangea-pink, with delightful fragrance, \$2.00.
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- La Rosiere**—Flowers pure white with prominent golden yellow stamens, \$1.00.

The Set of 6 for \$7.00

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Business friends and customers have told us that "Glory Bloom" ranks among the most inspiring pieces of business literature that reaches them. Originally it was the loving work of a man deeply in love with Peonies, the late Mr. John M. Good. He felt that it would be almost sacrilegious to describe Peonies in the sense of ordinary merchandise and to calculate their value as is done in the average catalog. "Glory Bloom" introduces to you a collection of this greatest of all June flowers, in a fashion that will delight those who look upon flowers as one of the greatest joys in life. Your copy of this deluxe booklet together with price list for the best in Peonydom is awaiting your call.

The Good & Welsh Peony Farms INCORPORATED

World's Largest Peony Growers

Department 500 Springfield, Ohio
The Good & Reese Company, Sales Agents



Above is shown "Departing Sun" the marvelous Japanese Peony, included in "Bizarre" Collection.

Alongside—A small part of the 85 acres of Peonies on our farms, constituting the greatest single Peony plantation in the World!



Tulips & Springtime!

To enjoy them together in your own garden next season

Plant Schling's Bulbs This Fall

DARWINS and Cottage, single and double, early and late,—their lovely cups brimming with color and nodding a merry "good morning" to you every day for weeks—from early April to June in fact—How can you afford to miss them!

You can't have too many of them! Order now and generously, plant them this fall and we promise you a winter of pleasant anticipation, a springtime full of delightful surprises and years of happy memories:—

To bring the joys of Tulip time to as many as possible we make the following very special offers, all bulbs guaranteed top size and very first quality,

Schling's Special Border Collection

Of gorgeous Darwin and Cottage Tulips

(as pictured above in order from right to left)

	Per 100	Per 1000
Clara Butt—Exquisite salmon-pink Darwin . . .	\$4.75	\$43.00
Picotee—White cottage petals edged with pink . .	4.75	43.00
Pride of Haarlem—Darwin American Beauty color .	5.50	50.00
Dream—Charming lavender Darwin . . .	6.00	55.00
Bronze Queen—Buff tinged with golden bronze . .	7.00	65.00
Zulu—Enormous size Darwin of deep velvety purple .	6.00	55.00
Golden Beauty—Glorious golden yellow cottage . .	5.50	50.00

25 Bulbs at 100 rate; 250 Bulbs at 1000 rate

VERY SPECIAL—100 Bulbs each of 7 varieties above
(700 in all,) \$34.00

VIRGINIA GROWN

DAFFODILS and NARCISSI

100 FOR NATURALIZING and LAWN PLANTING 1000

Bulbs \$8.50 Our Old Dominion Collection in choicest mixture of airy and medium Trumpets, short cupped and lovely Poet's varieties. All first quality bulbs grown in Virginia where their culture has flourished since Colonial days. These bulbs, being native, are fully acclimatized and none better can be grown anywhere. The supply will not equal the demand. Order at once!

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Each a wonderful value—at present prices

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100 Darwin Tulips in 10 named varieties . . .	5.50
100 Cottage Tulips in 10 named varieties . . .	5.50
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100 Bedding Hyacinths in 4 colors . . .	15.00
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5% Discount—if cash accompanies order

Extraordinary Offer

100 DARWIN TULIPS \$4.00
for only . . .

Choicest, first-prize bulbs, sure to bloom. Schling's Special Mixture made up especially for us from ten of the finest named varieties—not at all the ordinary field-grown mixture usually sold.

A \$6.00 value for only \$4.00, or, if you prefer, 50 bulbs for \$2.50

Schling's Bulbs

MAX SCHLING SEEDS MEN, INC.,
Madison Avenue, at 58th Street, New York City

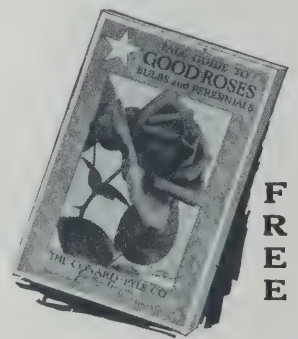
Quantities of Roses Next Summer!

FALL PLANTING assures quantities of roses next Summer if you plant Star Roses—the roses that are guaranteed to live and to bloom!

Fall planting gives the roses time to become firmly rooted, to start slowly and naturally when Spring comes, and to have the vigorous growth that enables them to withstand the Summer droughts.

Every Star Rose is labeled with a durable star tag. This tag gives the name of the rose and is a symbol of our guarantee. Simple and concise instructions accompany every order.

Send for the "Fall Guide to Good Roses." It tells all about the roses that will grow best and bloom most profusely in your garden. Write to-day. It's FREE.



THE CONARD-PYLE CO.

★ Star Rose Growers ★

Box 24 West Grove, Penna.

FREE



Come See These Roses in Bloom

Literally miles of roses to greet your eyes with their fragrant blooms of beauty. More than a hundred thousand husky bushes in all the shades of red, pink, yellow, and copper.

Any day from now until frost these everblooming varieties offer you a sight worth traveling miles to see.

Should you want to have roses like these in your garden, we gladly advise with all the frankness our experience can give.

Fall Planting by all means plus our insurance policy and our special Three-Fifteen Collection make it easy for you to have the best of results with your roses next year at a very reasonable cost.

Plan your trip to our Rose Gardens real soon and be sure to send for our treatise on Roses—How to make them grow and bloom.

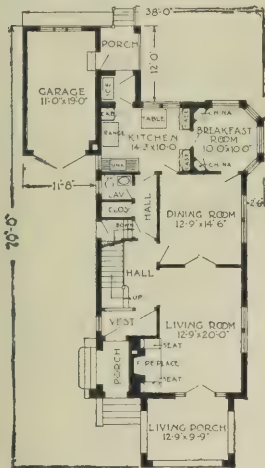
NEW BRUNSWICK NURSERIES

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Six Room House No. 629

This is one of the 128 Houses, embracing a wide variety of architectural styles and interior arrangements shown in our "Face Brick Bungalow and Small House Plans."



FIRST FLOOR



SECOND FLOOR



Designed for the Service Department of the American Face Brick Association

When you build, get full value for your money ~build of FACE BRICK

DURING the past ten years, a good many houses have been built in your neighborhood — of Face Brick and of other materials.

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Exercise sound judgment in selecting the right kind of brick.

Those bricks with great variety of exquisite colors and textures to meet your individual taste are *Face Brick*. They add beauty to permanence and economy in upkeep and depreciation.

Send for these Booklets

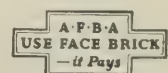
"The Story of Brick" is an attractive booklet with beautiful illustrations of modern homes, and discusses such matters as Comparative Costs, Basic Requirements in Building, The Extravagance of Cheapness, and kindred subjects. Sent free.

"Face Brick Bungalow and Small House Plans" embrace 128 designs of Face Brick bungalows and small houses. These houses are unusual and distinctive in design, economical to build, and convenient in floor plan. Issued in four booklets, showing 3 to 4-room houses, 5-room houses, 6-room houses, and 7 to 8-room houses. The entire set for one dollar; any one of the books, 25 cents. We can supply complete working drawings at nominal prices.

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Blue Ribbon Winners at Their Best!

IT WAS A SIGHT NEVER TO BE FORGOTTEN!

The hundreds of choice Darwin, Breeder and Cottage Tulips made a truly imposing showing in Tulipdom's trial gardens, a very small part of which is shown above. Here, too, is one of the Zandbergen Brothers, hiding behind that marvelous new Tulip, Silver Wing, easily the best white Darwin in cultivation to date.

We Can Still Accept Import Orders

The last orders to reach us in late August and early September will have to be cabled, at additional expense but—

So long as it assures our customers the choicest bulb product which Holland affords, we are glad to do our part. For those who do not have our catalog, we offer the following

Selection of Prize Winners 10 Choice Kinds, 15 Bulbs each for only \$10.00

Bought separately, the 150 bulbs would cost \$12.00. One-half the collection (75 bulbs all told) will be delivered for \$5.50.

Here Are The Varieties:

John Ruskin—Salmon-rose, edged yellow. Cottage Tulip. Doz. 90c; 100 \$6.00.

Louis XIV—Magnificent bronze-purple Breeder, with golden margins. Doz. \$2.60; 100 \$20.00.

Dream—Pale heliotrope Darwin. Doz. 65c; 100 \$4.50.

Pride of Haarlem—Rose-carmine Darwin. Doz. 60c; 100 \$4.00.

Princess Elizabeth—Deep pink Darwin. Doz. \$1.15; 100 \$8.00.

Clara Butt—Finest salmon-pink Darwin. Doz. 55c; 100 \$3.50.

La Merveille—Orange-scarlet Cottage. Doz. 60c; 100 \$4.00.

Faust—Dark satiny purple Darwin. Doz. \$1.00; 100 \$7.00.

Bronze Queen—Soft buff Breeder. Doz. 70c; 100 \$5.00.

Mrs. Moon—Golden Yellow Cottage. Doz. 70c; 100 \$5.00.



"Bulbs in a Class All Their Own"

Zandbergen Bulbs are sold with the understanding that they bloom true-to-name or money will be refunded. This applies to all Tulips, Hyacinths, Crocuses and other Dutch Bulbs as well as to our American Grown Daffodils. Please let our free catalog acquaint you with all we grow. When writing, please mention G. & H. B.

ZANDBERGEN BROS., "Tulipdom"

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Nurseries at Valkenburg, near Leiden, Holland



This charming entrance beautifies any home

Happily blending rich dignity and warm hospitality, this beautiful entrance harmonizes perfectly with almost any type of architecture.

Its turned urn, hand carved rosettes, classic entablature and tryde glyphs, fluted pilasters, raised panels, moulds and leaded glass—all are eloquently expressive of the artistic, and create a delightful ensemble. Built complete, ready to set in place.

Scores of other Hartmann-Sanders

Entrances can be built to your specifications, or ours. All are stabilized by patented Koll Lock-Joint Columns. They add value to any home far beyond their low cost. Investigate before you build or remodel.

New 32-page catalog H-52, shows the above entrance and many others. Sent free on request. Or send 30 cents for additional catalog H-34 of pergolas, lattice work and garden furniture.

Address Hartmann-Sanders Co., 2162 Elston Ave., Chicago, Ill.; Eastern office and showroom, 6 E. 39th St., New York City.

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Pergolas
Rose Arbors
Garden
Equipment



Colonial
Entrances
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A Dozen Yards of Tulips To Deck The Garden With Color

Tulips are spring's most welcome flowers. Their brilliant blooms give a radiance not obtained from other early flowering plants. This collection of 80 bulbs, spaced the usual distance, will make a border 12 yards long, or a double row 6 yards long, or a circular bed 4 feet across.

Superb Darwin and May Flowering Tulips

Baron de la Tonnyne, clear carmine-rose. 30 inches.
Dream, heliotrope with silvery lilac margin. 26 inches.
Faust, deep purple-maroon. 30 inches.
Inglescombe Yellow, deep yellow, globe shape. 23 inches.
Panorama, orange-red Breeder. 26 inches.
Pride of Haarlem, brilliant salmon-rose, shaded scarlet. 28 inches.
Prince of Orange, terra-cotta, edged orange. 25 inches.
Valentine, heliotrope, shaded violet. 22 inches.

Five bulbs of each (40 bulbs) for \$3 postpaid.
10 bulbs of each (80 bulbs) for \$5.50 postpaid.
25 bulbs of each (200 bulbs) for \$12 postpaid.

New Catalogue of Bulbs for Spring Flowers

Describes bulbs for the spring garden and for the house in winter. Perennials and seeds for autumn planting also included. If you wish a copy please send your name and address.

HOSEA WATERER Seedsman and Bulb Importer

714 Chestnut St.
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Tudor Stone Flagging

THE natural texture and soft, variegated colorings of our Flagging Slate make it highly desirable for garden walks, for terraces, and for interior and exterior flooring. Taken from our Vermont Quarries, it may be cut and laid in any combination of

shapes, sizes and patterns. We are prepared to render a cooperative service in planning, and to supply this slate in any quantity, size and finish, and in a wide range of colors. Send for a copy of our illustrated booklet describing Tudor Stone Roofs and Flagging.

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NEW YORK

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PHILADELPHIA

CHICAGO

Peonies That Please

If you are contemplating a Perennial garden or border you should begin with the Rosedale booklet. Among a long list of Perennials, we list one of the finest collections of Peonies to be found at reasonable prices. For 25 years I have been collecting, selecting and rejecting—and for the asking you have the benefit of my long experience.

My list of nearly two hundred Peonies includes many of the choicest varieties, a number of which were imported from France several years ago, so that I have been able to accumulate sufficient stock to offer them at quantity prices. Some of my customers have been so enthusiastic over their results that they have come many miles to see our collection in bloom.

Here is a paragraph from a letter from one who came 100 miles in June after his own Peonies had bloomed, at that time he gave us an order for 102 plants for shipment in September, 1926.

Large, Beautiful Blooms

Waynesboro, Pa.,
June 10, 1926.

"Dear Mr. Harris:

We have been having wonderful peony blooms for the past two weeks and, just at this time, Therese is in full blast with 14 large blooms and Solange is soon to burst. These and others were purchased from you in Sept. 1923 and they have made a wonderful growth, some of the varieties being 53 inches high."

We believe the fullest information our customers can have will tend to their greatest success and we therefore offer the best book published on Peonies as a premium, with \$15.00 worth of Peonies and other Perennials.

Our offer containing nearly 100 choice varieties of Iris and Phlox at most interesting prices should be in your hands.

Many beautiful gardens in this section and elsewhere attest the value of Rosedale stock. Our nurseries are replete with nearly all the good things one would wish to use in planting a place.

Rosedale Roses Succeed

Another leading specialty at Rosedale are the Roses, of which we shall have the finest lot we have ever offered. On these we shall make a special rate whether the order is shipped in the Fall or in the Spring. Please note the enthusiastic letter from one of our customers.

"True to Name and Character"

Gloversville, N. Y.,
July 2, 1926.

"My dear Mr. Harris:

I received from you my usual spring order of roses, amounting to 213. If you could see my rose garden as I am dictating this letter it would bring you much joy and pleasure. Of the 213 roses received from you all are blooming today with the exception of one, which died.

I am impressed more and more of the wonderful strong rootings of your plants and then again they all bloom to their name and character.

In our city garden I noticed today, plants purchased from you by our Park Commissioner, that are simply wonderful in foliage, bloom, etc.

I must complement you in the manner in which the roses were packed and labeled and thus with thanks it is my pleasure to write you again in this matter."

Visitors are welcome at Rosedale any day except Sunday. The Nursery is on the Saw Mill River Road, one and a quarter miles north of the Westchester County Alms House at East View.

We issue two booklets, one described above and a General booklet giving a complete list of stock for both Fall and Spring shipment.

S. G. HARRIS
Box A, Tarrytown, N. Y.

Wilson's O.K. PLANT SPRAY



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TRADE MARK
ON EVERY CAN



WHY BUGS LEAVE HOME

Reg. U. S. Pat. Off.

WHY BUGS LEAVE HOME

KILLS All INSECTS and BUGS

The standard and best insecticide for your flowers, shrubs, evergreens, vegetables, etc. For years it has been used by the most exacting florists and estate superintendents. Absolutely harmless and clean—ideal for small homes.

Recommended by the officers of The Garden Club of America

For sale by Seed stores,
Florists and Hardware stores

Order direct if not obtainable at your dealer.
Half Pint 40c One Quart \$1.00

FREE:

Write for a copy of Wilson's Spray Calendar (gives you correct month in which to spray your different plants.) In writing mention your dealer.

Andrew Wilson
Dept. A
SPRINGFIELD NEW JERSEY

Two Remarkable Selections AT AMAZING PRICES!

PEONIES



DARWIN TULIPS

That you may enjoy the most beautiful of all varieties of Peonies and Tulips for your garden I have personally selected, from my prize growings of hundreds of varieties, two special selections which will delight you with their beauty. As a special introductory offer I have specially priced these at figures much below my catalog prices.

Selection No. 1 PEONIES

7 beauties, giving a well-balanced display in a full range of colors.

Admiral Togo, mahogany-red, large flower. \$3.00.

Dorchester, pale hydrangea-pink. \$1.00.

Duchesse de Nemours, pure white, fragrant. \$1.00.

Edulis Superba, mauve-pink and lilac, fragrant. \$.50.

Felix Crousse, brilliant red. \$1.00.

George Washington, light crimson-red. \$2.00.

Zest, beautiful soft, silvery pink. \$5.00.

Special price for Collection No. 1, \$10.00 postpaid. Value \$13.50.

Selection No. 2 DARWIN TULIPS

24 (4 each) of the following exceptional varieties (all named). A super collection of beautiful tulips to delight the heart of any lover of beauty.

Price 10c each

Baronne de la Tonnaye, bright rose

Farnscomb Saunders, fiery rose-scarlet

Gretchen, silvery pale rose

Loveliness, soft crimson-rose

Mrs. Cleveland, delicate flesh color

Painted Lady, cream and white.

Special price for Collection No. 2, \$1.50 postpaid. Value \$2.40.

Both collections for \$11.00 postpaid

By sending your order now for one or both of these great assortments you will be joining the tens of thousands of enthusiastic customers that the quality, beauty, and low prices of my plants have secured. Write to-day.

Send for my free complete catalog of Dutch Bulbs, Peonies, Iris, Phlox, and many other varieties.

J. K. ALEXANDER
The Dahlia King
28-9 Central Street East Bridgewater, Mass.



Charles McKellip is Worth Knowing!

Considered by Brand, its Originator, to be the most perfect in form of all the deep red varieties—and Brand has given us *many* good ones. A large, loosely built, semi-rose that will be rated higher and more appreciated as it becomes better known.

Strong blooming size divisions
\$2.00 each. 3 for \$5.00

**Premium Offer below tells how to
get a Charles McKellip FREE**

A Treat of Ten for Ten Dollars

Here is a selection covering a wide range of colors, plus a long blooming season. We will supply strong divisions that *will bloom* next June if planted during late September or early October:

Baroness Schroeder -	White	Each \$1.50
Mons. Dupont -	Late White	1.00
Chas. McKellip -	Deep Red	2.00
Karl Rosenfield -	Wine Red	1.50
Eugenie Verdier -	Light Pink	1.00
Sister Annie -	Pink	1.00
Fannie Crosby -	Pink and Yellow	2.00
Felix Crousse -	Rose-Red	1.00
Souv. de L'Exposition	Rose	.75
Midnight -	Deep Maroon	1.00
		A Total Value of \$12.75

**for \$10.00, delivered anywhere
in U. S.**

Premium Offer: All ordering above selection during September will receive an extra Chas. McKellip with our compliments.

Please refer to Garden & Home Builder when taking advantage of this offer.

Catalogue FREE

Offers over 100 varieties of Peonies—the best from the world's greatest hybridizers. Almost as many choice Iris, besides a limited number of distinctly worth while hardy perennials and a few varieties of Tulips for fall planting complete the make-up of our rather modest catalog for which please write.

The Pfeiffer Nursery
Winona - - Minn.

Just a Talk about a Hobby of Mine

Autumn is here and with it my opportunity to again address you on a subject that has been dear to me for more than a quarter of a century and which interests me to-day more deeply than ever—The Peony.

Each Spring, when it is brought home to them that roots should have been planted the previous Fall, many people express to me regrets that they must wait another year for Peony flowers, and so, lest you forget it again until too late, may I urge you to action now—during September and October.

And my appeal to you on behalf of the Peony is not merely a commercial one. It is true that "Dearest" needs an occasional new bonnet, the "Seedlings" a new Sunday School outfit, and father—oh well, never mind, almost any old thing is good enough for *him*. This phase of the business is, of course, a necessary one to keep in mind, but outstanding above and beyond all this, as so many now know, is my unchanging love for this flower.

If you knew the Peony as I know it, you would love it as I love it. The brush of a Corot, master of colors as he was, would falter before the modern Peony's wondrous range and delicacy of shades. De Longpre (whom I personally knew and frequently saw in action), the greatest flower painter of our time, threw down his brush in despair as he failed to catch the elusive tints—the wondrous sheen of the Peony.

And who can drink in the delicious perfume of to-day's varieties without wondering what a Roger & Gallet—a Colgate would give to match what Nature gives us so freely in the Peony. And speaking of Nature, did you ever stop to think how you and Nature working hand in hand can produce *living* pictures of beauty, such as no Rubens, no Corot, no Angelo ever achieved?

Understand?

A very dear old lady, who herself gave most freely of her time and wealth to the betterment of humanity, once asked me if I realized how my own efforts were making mankind happier and more blessed.

Time passes—opportunity slips by. Soon it will be a year too late. Send to-day for a free 1926 copy of

The Flower Beautiful

which tells you the whole story.

George H. Peterson

Rose and Peony Specialist

Box 50

Fair Lawn, N. J.



Arrest the Flight
of
Father Time
with the help of
POT-GROWN
Strawberry Plants



The Lovett Type
heavily rooted,
that will bear
Great Crops of



Fine, Big Berries!

Catalog No. 118 tells
the whole story.

Please ask for your
Free Copy.

LOVETT'S NURSERY

Box 125

Little Silver - New Jersey



RIENDLY arms stretched out to hold a tired man's frame. Lights softly shaded to rest weary eyes. The first grateful puff on the cool Havana when long legs stretch luxuriously to the crackling hearth and pleasant relaxation comes with the sense of duty done.

The "Elgin" occasional chair will make HIS half hour after dinner a period of real rest. Its wide inviting arms, tapestried back and cushioned velvet seat fit the body like an oft-worn glove. Men everywhere are allured by its satisfying comfort. Women admire its distinguished style.

The "Elgin" is our 1760 arm chair. The burl walnut coffee table is our No. 120. These and other Elgin A. Simonds pieces are sold by dealers of distinction everywhere.—Ask for the names of the nearest.

THE ELGIN A. SIMONDS COMPANY

New York

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SIMONDS

Individualism — in Good Furniture

GARDEN & HOME BUILDER

SEPTEMBER, 1926

Volume XLIV, No. 1

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October Building Annual

The forthcoming October issue, always a special building number, offers this year to the prospective home builder a gold mine of suggestion for the small and medium-sized house. Drawings and plans of four attractive and entirely different types of house, all under \$15,000, have been specially designed for GARDEN & HOME BUILDER by Cedric Start. Brick, concrete, stone and wood are represented; some with attached garages and some without, and all designed to include every living convenience with the maximum utilization of space. Detailed information about specifications and plans for this group of houses may be had upon application to the editors. Also we are offering eight pages of houses and plans by leading architects, including the adapted French style, the pure 17th Century type, and the brick of straightforward design.

Beds and Bedding by ELLEN D. WANGNER discusses those subjects of ever-present interest to housekeepers—the various types of beds and their appropriate use in different styles of bedroom, new designs and ideas in bedding, and their correct use.

“Trees are to gardens what architectural accents such as spires, towers, and even Doric porticoes are to buildings,” says MARIAN COFFIN, Landscape Architect, in *Gardening with Trees*, and their placing and choice should be one of the fundamental concerns of the designer. Especially should we Americans harken to such advice, for our country is singularly fortunate in possessing a vast variety—“trees for fruitage and fire and shade, trees for the cunning builder's trade”—all of which, flowering and otherwise, are satisfactory accents for the garden plan.

Keeping Your Peonies Healthy, by A. P. SAUNDERS considers first how to plant the Peonies so that they will maintain their sound health and vigor, and, secondly, how to bring the plants back to health and strength when they have become the subjects of any one of the various forms of disease which sometimes attack them.

LEONARD BARRON, Editor

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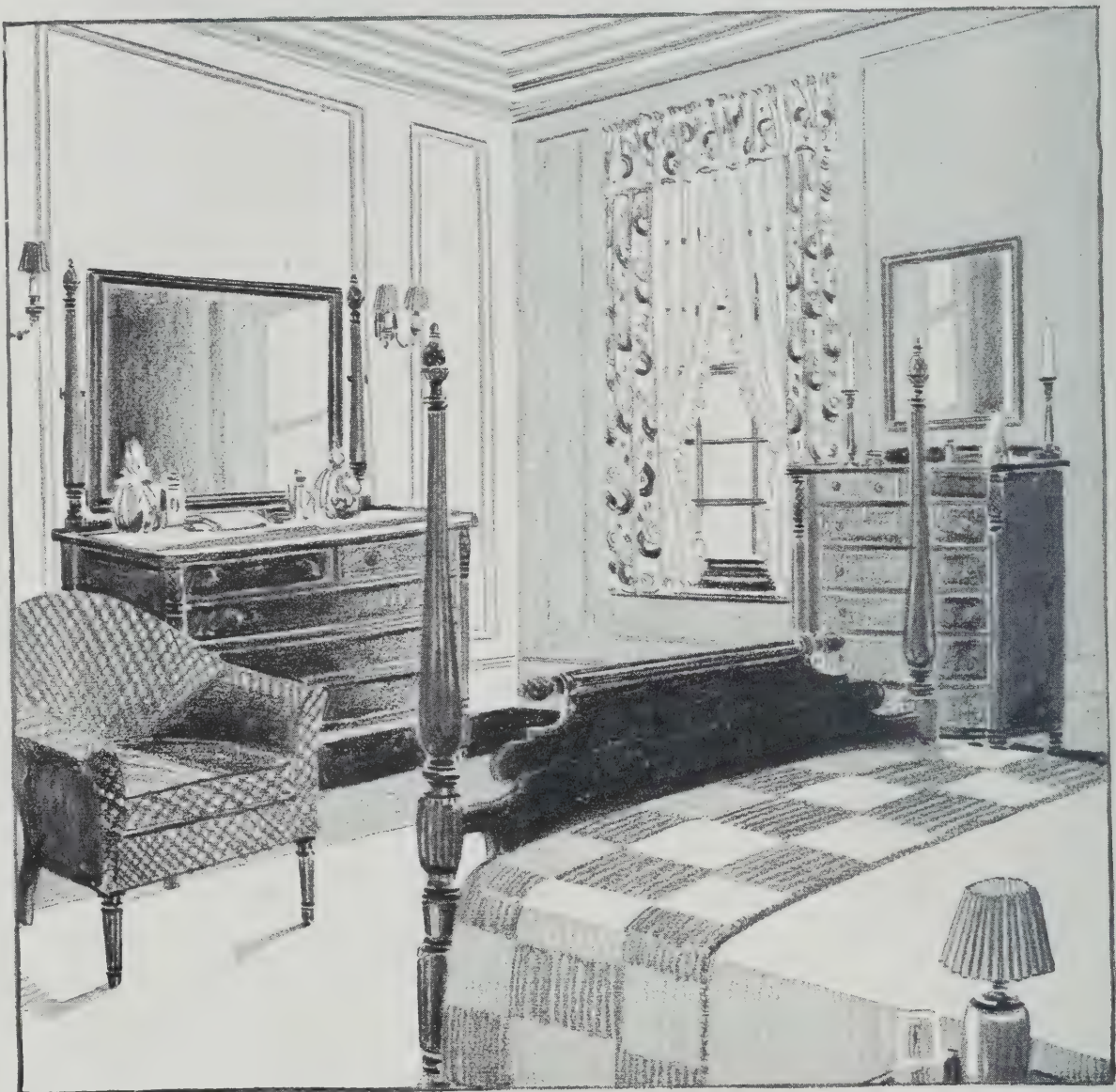
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A simple and moderate priced ensemble frequently creates, by reason of the appropriate grouping of the proper furniture, an atmosphere of quiet charm and home comfort which lavish expenditure frequently fails to produce.

Our large assortment of furniture, at surprisingly moderate prices, offers an unusual opportunity for the creation of attractive home interiors.

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GARDEN & HOME BUILDER

Vol. XLIV, No. 1

SEPTEMBER, 1926

News and Comment

GENERALLY speaking, magazine writers outside the field of pure fiction fall into one of two groups—(1) those who are in the “writing game” as a profession and whose dicta must almost inevitably be somewhat superficial since by the very nature of their craft they are called upon to cover many subjects and often upon short notice; (2) men, or women, whose days and energies are focussed in some specific channel of endeavor, who set down with difficulty perhaps their findings but whose words come nevertheless with authoritative ring out of an actual contact and wide experience of the things of which they talk. Both have their uses and there is no need to belittle either—the pleasantly told tale sometimes proves for the reader an open door to pastures fresh—but from the very beginning *Garden & Home Builder* has inclined the other way, has sought out pioneers in various fields and coaxed them into authorship because we believe that our particular audience wants above all else facts and fundamentals. Happily, in our search we have sometimes come upon that rather rare combination of gold mine and golden pen. Authors whose names are familiar household words to-day wherever gardening is done—Mrs. Francis King, Mrs. Louise Beebe Wilder, “Chinese” Wilson, F. F. Rockwell, Adolph Kruhm—to mention a few of the outstanding figures—first made their debut on our pages in the days when we were still plain *Garden Magazine* with interests concentrated upon the garden, that essential aspect of all genuine home-making.

Since progress is an ever-moving stream of which building problems and gardening problems are a profit-sharing part, we are still going out and finding folk who have something real to say. On many occasions our readers are fortunate in getting in the form of an article the essence of many years' extended research, for “big business” to-day has a wide lens on the future and large companies frequently employ scientists and experts who devote their lives to the development and perfecting of products used by us all. In this issue we are fortunate in including among our roll of such writers F. H. Randolph of Cornell University who in his capacity of Associate Professor of Rural Engineering is competently equipped in both theory and practise and whose article on “More Heat for Less Money” (page 28) will be a godsend to the uninitiate householder and a sure guide for the man who wants to eliminate waste. A rather illuminating sidelight just here, which utterly refutes the current notion that colleges and everyday exigency have little in common, is the fact that Prof. Randolph's advice is sought by the hotels and that one of his classes was constituted entirely of hotel men interested in running their great domiciles on an efficient economical basis. Mr. P. E. Fansler too has spent many years in an allied field and presents further phases of the oil burning question

(page 44), the cream of his experience as electrical engineer with wide contacts, personal and official. Mr. Fansler is the Secretary of Public Relations of the American Society of Heating and Ventilating Engineers, also one of the editors of the *Heating and Ventilating Magazine*. To most of us paint is merely paint—a fallacy clearly pointed out by Mr. Elmer P. Hubschmitt on page 37. As a civil engineer who for a number of years past has turned his energies to the testing of paints for practical purposes and whose conclusions are not mere dogmatizing but sound fact based on thousands of tests, Mr. Hubschmitt's “Inside Information on Outside Paints” will be eagerly read by all home owners.



INDIAN ART AND PRESENT-DAY HOMES

SO ACCUSTOMED are we to turn our eyes Europe-ward for aesthetic inspiration that our own true American art, the art of the American Indian, is—so far as popular consciousness goes, at least—yet to be discovered. Happily for the world at large and these United States in particular, a discerning group of men have had the wit to cherish this little appreciated treasure dropped on our doorstep by the Red Man whom we, in the hideous ignorance of bygone border warfare and fear, ruthlessly shut out from his rightful heritage. We cannot be too grateful to such institutions as the Museum of the American Indian, to such men as Mr. Frederick Webb Hodge, ethnologist and author, for keeping alive the precious fire of primitive Indian art, for disseminating its warmth. Perhaps we think of the Red Man as a creature remote from our everyday lives, an echo merely of dead pioneer days—scarcely at all do we realize that the Indians of our Southwest do to-day weave and paint and fashion wood and stone into beautiful shapes of their own devising and that these things can be had and used in homes. Mrs. Colton's article on pages 31, 32 of this present issue shows how fitly they furnish certain types of house, and since the joy of most things is doubled by knowledge of their meaning, we turn eagerly, too, to Mr. Hodge's interpretation of Indian decoration (page 33). No better interpreter could possibly be found, for Mr. Hodge has devoted his life to the study of the Indian, especially the Pueblo tribes of our Southwest, both in the field (spending six seasons, for example, in the excavating of Hawikuh, one of the famed “Seven Cities of Cibola” inhabited by the Zuni Indians in the 16th century) and as chief of the Bureau of American Ethnology of the Smithsonian Institution at Washington, founder and president of the American Anthropological Association, and now at the Museum of the American Indian. Among his many published findings probably the most outstanding is his “Handbook of the American Indians” frequently referred to as “the Indian Bible.”

A NEW STRAWBERRY

A NEW Strawberry (not yet named nor available for distribution) has been selected by Samuel Holdridge of Ledyard, Conn., according to Albert E. Wilkinson of the Connecticut Agricultural Experiment Station. The selection was made from an old everbearing sort, Superb. The berry is very large, three fourths to seven eighths of an inch in diameter, blood red and glossy. Twenty-five or more are borne in a cluster on four and one half to six-inch arms. On one plant 172 berries of various sizes have been counted. The plants seem to be resistant to the “birds-eye” disease. This item is not published with the idea that everybody will rush to secure some of the plants. Rather it is to stimulate one's interest in creating new things. Under the intensive cultivation which plants get in our gardens the types break, creating sports. If the gardener will watch for these things and save them, many new things of interest may be found. We know one gardener who grows Golden Bantam Corn, and who by careful attention has produced a larger ear of an even sweeter type than the real Golden Bantam type. He takes great pleasure in presenting corn connoisseurs with an ear from which to get seed for their gardens. That is one of the pleasures of gardening.



DOMESTIC BULB QUARANTINE

A DOMESTIC Narcissus bulb quarantine to prevent the spread of bulb flies and eel worm went into effect July 15th. This quarantine is quite different from the general quarantine affecting imported bulbs as it involves only the American grown crop and applies to the product in every state.

Domestic grown Narcissus bulbs can be moved inter-state only after inspection and certification. Any bulbs that are to be so moved this season are subject to inspection by the quarantine inspector of the state concerned. This order applying to the place of origin leaves the movement in the retail trade to the ultimate consumer free from restriction.



NEW JERSEY HARVEST FLIES

WE ALL know the song of the harvest fly. Its shrill, harsh buzz announces that the summer days are here. We always thought there was only one harvest fly, but the New Jersey Department of Agriculture has just published a bulletin describing seven different kinds occurring in New Jersey, with pictures of each. It also has a description of the 17-year cicada, a close relative of the harvest fly, and maps showing where the next brood will appear in New Jersey in 1928, 1932, 1934, 1936, 1940, and 1941.



"We have a secret kingdom of our own!
Its walls not even the cohorts of the storm
Can capture; in its little space we keep
Wonder alive and loving kindness warm. . ."

Leslie Nelson Jennings

Garden of Mrs. Edwin Tatham at Lincolndale,
New York, designed by Robert Ludlow Fowler, Jr.



John Weiss, Inc., Photo.

"This is the time when earth prepares to meet
Winter, and with a peace that pain allays
Each hour is with quiet happiness replete,—
There is a golden glamour on the days . . ."

Elizabeth Scollard

The long border at the home of Mr. Herbert S. Gay,
Orange, New Jersey; Clarence Fowler, Landscape Architect



Mattie Edwards Hewitt, Photo.

“Even the green trees
Partake the deep contentment; as they bend
To the soft winds . . .”

William Cullen Bryant

A beautiful old Magnolia in full flower at Cedarmere,
Roslyn, L. I., once the home of the poet, William Cullen
Bryant, and now enjoyed by his grandson, Mr. Harold
Godwin

Fall Planting from Four Points of View

1. Why

2. What

Leonard Barron

3. When

4. Where

Photographs by courtesy of American Society of Landscape Architects, New York Chapter



THE "why" is easily answered. The biggest argument for fall planting is that it relieves spring pressure and anything that can be done to simplify the work at that time is a twofold game, for not only is the work itself achieved but there is the gained time for tasks that cannot by any chance be done in the fall. But fall planting has its limitations.

The expert planter will plant or transplant almost with impunity at any time of the year. Hicks, who has for years specialized in the moving of big trees, transplants at all times of the year. There is not a single month when transplanting cannot be done, but it has to be done with regard to the conditions and the previous state of preparation of the plant. You can't go out into the woods in midsummer and just yank up a shrub with its roots devoid of soil and successfully transplant it into the garden. Specimens for midsummer transplanting must have been prepared carefully by previous successive transplantings or root prunings which amounts to the same thing. At all events you get a compact mass of vigorous fibrous roots. Fall planting has this great advantage when done early enough—and there is the rub—*when done early enough*—that the soil is still warm and the roots are induced to continue growth and get themselves really established in the new place. Contrast that with spring planting. Perhaps it is an early spring and a dry one, and the plant puts on a mantle of full leaf growth before the roots are active. That spells serious danger—almost sure death in June or July.

A danger in fall planting is that the ground may be too dry; therefore, fall planting is not always advisable in dry upland soils. The best time to transplant in autumn is when the bulk of the leaves are shed from the plant and yet just before it reaches its dormant state. Plants in this condition will not make a top growth but will make a root growth and with a warm soil that holds sufficient moisture, success is practically assured.

Some plants are notoriously difficult to transplant except in their period of active spring growth—Magnolias, Cherries, etc., generally included in the group of spongy-rooted and thin-barked trees. To be sure, they can be transplanted

in the fall, for I have done it; but where there is any doubt as to conditions, it is better to wait until spring.

The secret of fall planting then is to get it done early enough. It would be much better indeed if we would call it late summer planting, and it must be done at a time when there will be sufficient warm weather yet to come for underground growth to be continued. This cuts out the extreme northern region. Also as a corollary it is not always wise to get stock from a region considerably to the south. In such cases better wait until spring. Fall planting is not confined to woody material (trees and shrubs), however, but a great deal of herbaceous work is possible. Again with the proviso that it is done early—before the ground gets cold.

The most important after-attention to fall-planted stock is the mulch. The mulch keeps in moisture and prevents undue cold from penetrating, thus giving the roots the longest possible opportunity to make new growth and get in contact with the new soil.

The time to transplant is just as the leaves are falling. Stripping the leaves so as to make the branches bare (as is sometimes done) is not exactly the same thing. The leaves should remain until they have finished their summer's work except in the case of young, vigorously growing plants which are inclined to be somewhat late in shedding their leaves. In such a case the index must be taken from the surrounding trees of the same kind.

I. THE PROBLEM OF THE REGION

NOT all parts of the country afford equal opportunities for fall planting. Wherever there is a long open fall, the practice is successful and in the warmer sections work can be continued all the winter. This is sometimes possible on the Atlantic Coast. There is no hard and fast rule; everything depends on conditions.

In the East the months of October and September are usually good planting times and the advantage of doing work now is the time gained for other work in the spring. South of Boston fall planting is possible except in the cases noted below. If the summer has been hot and dry, mulch heavily and see that the plants do not suffer for moisture during the winter.

In the Middle-west states and arid regions generally fall planting is not practised except in the case of bulbs. In all other cases, it is advised to defer planting till the spring. The fall season in the West is so short that plants set out now are killed before they can become established. This is due to the frequent absence of snow and the prevalence of strong cold winds.

In the South, fall and winter is the heaven-appointed time for the planter. Although vegetation above ground may be inactive in this region during the winter, yet the production of new roots continues. Trees heeled-in in the fall, when lifted for planting in the spring will have developed a great number of roots. Evergreens may be safely lifted in the

early fall period following a sharp frost lasting until December, the work being resumed by the end of January. Broad-leaved evergreen plants may be shifted with equal safety after they are defoliated.

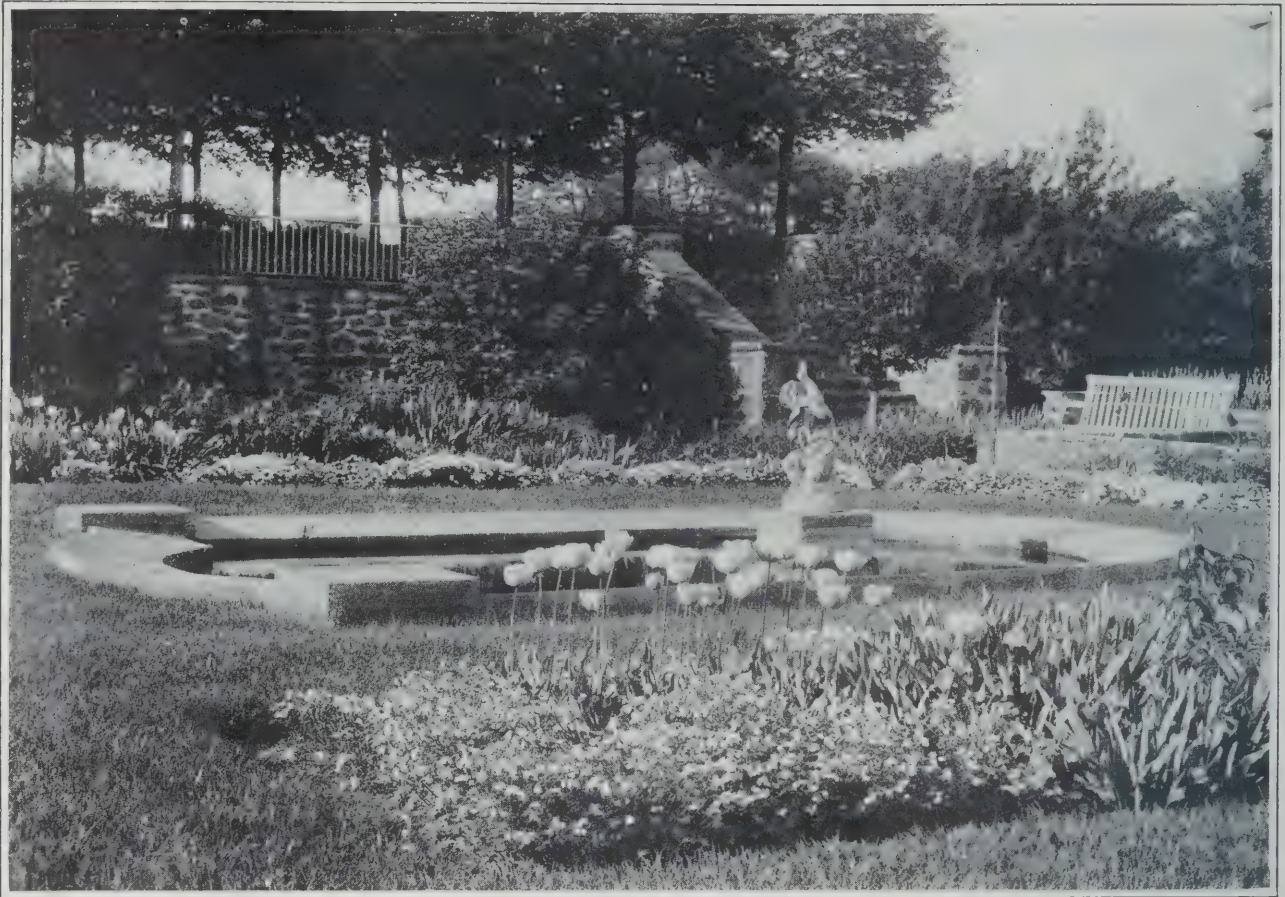
In the extreme South (Florida) all deciduous fruits are planted during the fall and winter. Spring and fall merge so gradually into the other seasons that they are of no importance. Do orchard planting as soon as deciduous trees drop their leaves. Plant citrus trees at any time.

II. FOREST AND SHADE TREES

IT IS a good opportunity to plant trees at this time on large tracts for shelter or screen purposes because the work can be done at leisure without the



Phlox, Larkspur, Lilies, and other perennials brighten this doorstep. Home of Miss Lilly C. Cram at Katonah, N. Y.; Robert Ludlow Fowler, Jr., Landscape Architect



Tulips lift their cups of cheer and lend a final touch of grace to this garden designed by Charles Downing Lay for Mr. Charlton Yarnall at Newtown Square, Pa.

anxiety that attends spring planting in order that everything may be rushed through before the summer arrives. However, all large trees, moved now need heavy mulching to insure success. They may succeed without, but it is better to be on the safe side. The loss of moisture from recently disturbed soil which is not covered by snow is great.

III. FLOWERING SHRUBS AND HARDY ROSES

IN many regions Roses can be planted safely in the fall particularly the hardier kinds, rugosa and its hybrids. The reader keen about Roses will do well to turn to pages 24, 25 of this issue where the whole matter is authoritatively presented by the editor of the American Rose Annual, Dr. J. Horace McFarland.

Throughout the Eastern coast plant out all early-flowering shrubs or trees that do not flower on the terminal.

IV. EVERGREENS

ONLY in the South may coniferous evergreens be handled without

precautions during fall and winter; broad-leaved evergreens are risky, except in the warmer regions and even then should have their leaves stripped off.

V. IN THE FRUIT GARDEN

PLANT everything but the stone fruits, even including Strawberries. Procure stock from your own latitude or north of it rather than go far south, unless the fall is long and warm. Strawberries, even layer

plants, can be lifted into beds the early part of October and will fruit next spring under high cultivation.

VI. IN THE VEGETABLE GARDEN

AS MOST of the vegetable crops are raised from seed each year, there is very little opportunity for fall planting in the garden. Some of the hardiest seeds may be put out on the chance of an early crop. Such are Lettuce, Round Peas, Corn Salad.

VII. PERENNIAL BORDERS

NOW is the time to buy from the nurseries all perennials in large clumps before they are divided up for spring planting. Surely plant Peonies, but not Anemones.

VIII. BULBS FOR SPRING FLOWERS

THESE must be planted in the fall and at no other time. Buy your supply of Dutch bulbs as soon as possible and plant immediately upon receipt. The earlier they are in the ground the better the roots they will make. Hyacinth bulbs will not endure frost.



A nicely balanced planting of evergreens and vines which ties but does not obscure. Grayhampton, the Connecticut home of Mr. H. W. Croft; James L. Greenleaf, Landscape Architect

The Power that Lurks in Mass

Arthur Hawthorne Carhart

IN THE study of gardens we are all subject to the tremendous appeal of detail.

Individual flowers, bits of tile or terra-cotta, individual shrubs, specimen trees, all beckon the garden lover to give them first attention because of their interesting details. Because they are really alluring they often receive that attention before more primary funda-



a sponge, or clay for modeling, you could put dabs or bits of clay or sponge here and there until even in the crude blobby forms, you would find a relationship of mass to mass that would be intrinsically pleasing no matter what the medium. If you are able to accomplish this then you have achieved one of the most difficult elements of a garden or any other design, namely the right



WHEN MASS SPEAKS

Three photographs deliberately focussed to eliminate all detail and give opportunity to discover that "quiet garden eloquence" which lies in right relationship of mass to mass, of mass to open space, of mass to line and form. Gardens in Denver, Colorado, designed by McCrary, Cully & Carhart



mental elements of design. It is well known among discerning designers, that the reason many who try to plan gardens fail is because they get enmeshed in a maze of detail before they consider the groundwork of the entire garden plan.

The disregard of mass and its part in the foundation design of a garden is merely one example of a somewhat widespread neglect of basic plan factors. Have you ever looked at your garden with an idea of separating out its materials simply as masses? Have you ever given thought to the fact that one mass may be misplaced or too small or large or out of balance with another in the scheme? Have you ever eliminated from your vision the consideration of the color of some individual flower or the texture of a tree and looked at these solely in terms of mass?

Fog will aid you. Or enfolding dusk that blots out all of the intricate filigree of the garden will accomplish the same thing. Or even squinting your eyes until all you see through semi-closed eyelids is the bulk of the shrub masses, the volume of foliage, without seeing the color, texture or shape of individual leaves. When fog or darkness permits the eye to see only the hunk of mass where before

stood a group of flowering shrubs or bright green trees, then that quiet garden eloquence found in the single unit of design called mass, speaks more clearly. At the next opportunity look at your garden in this manner. It will take on new meaning.

There is a sort of unmeasured giant power in that quiet design element of mass. The color element of design is talkative. The line element of design is spirited and dances away with your vision leading it hither and yon. But mass tells tremendously for it is much of the flesh that is hung around the skeleton of the garden scheme.

For the purpose of studying design in mass there is not a great difference what the material may be. It might be a haystack instead of a planting of *Spirea*; or a mound of earth instead of a *Mugho Pine*; or a brick obelisk of squat form instead of the spire-y pinnacle of the *Juniperus scopulorum*. Still the relation of mass to mass would remain the same. That is the important thought when the unit of design in mass is considered separately from other design elements.

It might be possible to make a chunky model of your garden if you wished to study the design of its mass elements alone. With

relationship of mass to mass, of mass to open space, of mass to line and form.

The power of mass in design as compared to a spotty, disconnected arrangement of elements in the garden masses, might be likened to the difference between humans standing alone or in bulk. A regiment of soldiers scattered singly over a thousand acre field does not represent the force sensed when that same number is massed in one solid block.

So it is with the elements of your garden. Shrubs planted about in isolated numbers, produce an effect which will be spotty and without power. Bunch the shrubs you have in your yard or garden. There will be the force of mass evident at once.

The massing of plants is quite consistently preached by all types of landscape proponents. But a bewildering bulk of this preachment has missed the vital point. And that point is that there is great power element of design in the ungarnished mass of any unit.

It is difficult to lay your finger on that design power that lurks in the bulk of a thing. But the very inertia force of a mass is a power in garden design.

Some Real Reasons for Planting Roses in the Fall

J. Horace McFarland

Editor, American Rose Annual

Photographs by Mattie Edwards Hewitt

WELL, why not plant Roses in the fall? The answer to this query is various. Someone says the ground is not ready; another says the winter will freeze them out; yet another says he hasn't time; and there is the constant objection that it is hard to get the Roses from the nurserymen.

No one of these objections is good, and the last of them is rapidly being removed, for a good many nurserymen are coming to realize that it is better to get the Rose plants into the customer's hands than to store them over winter.

As I have observed the Rose, with rather more than the usual interest that I have in all plant life, it is peculiar in its disposition to start growth very early in the spring. Wholly unscientific as I am, I have absorbed the knowledge that this growth is by root hairs, delicate little thread-like structures springing from the anchor roots of the plant when the mysterious influence of the new season, plus moisture and a very little warmth, induces growth.

Now when these root hairs are sheared off through handling of the plant after growth has begun, the process has to be renewed, and not always is there strength in the plant to renew it, whereupon there is a dead Rose plant and the nurseryman is cussed out for it. I need here to tell of a nurseryman who recently, after urging in vain a certain customer to buy and plant in the fall or early in the spring, sold that same customer certain plants in the spring, later than he thought was right, but at the customer's insistence. Patronizingly as he left the customer said: "Well, I'm trying you again."

"No," answered the nurseryman, "you are not trying me at all. I am not on trial; you are!"

TO STOP making a short story long, let me say at once that fall planting is desirable in all sections of the country in which the Roses can be had dormant in time to plant them so that there may be a little root action begun in the fall, before the ground freezes. It is desirable in all other sections, for the Roses can be obtained and carried over in the planter's garden better than they are ever carried over in any nurseryman's cellar or other storage.

The proper place for the roots of a Rose plant is in the ground. The Roses one buys in the spring have all been plowed out in the fall, more or less gently and properly, more or less capably handled from the field to the storage where they are held over, sometimes

in soil, sometimes not, and all the time, as I see it, losing that vitality which is so desirable for Rose prosperity.

So I make this urgent suggestion to those who want the best assurance of Rose success. It is that the ground for the Rose planting be prepared in late September or early October in the latitude from Washington to Boston; that the plants be bullied, coaxed or worried out of the nurseryman just as soon as the first frost will permit him to dig them; that in the more southern part of this region they be permanently and carefully planted, being cut back only about one-third of the eventual pruning desirable before the spring growth starts, and protected over winter first by soil heaped around the stem (which has been planted no deeper than it was in the nursery) for at least three or four inches, before any later protection, such as evergreen boughs, is applied after the ground freezes.

For those prevented from doing this there is a most excellent plan, which involves buying the plants as above hinted, and then burying the bundles, freed from the moss and other wrappings put on by the careful nurseryman, in a trench which will receive the whole bundle, roots, tops and all, probably inclined in the trench at an angle of 45 degrees and covered all over completely with earth, to a depth of six inches or more. This should be in a part of the garden which will not permit water to stand about the Roses, and it is just as well, for the sake of the early spring planting I am about to preach, to give some rough protection above so that there shall be less freezing than in the completely open ground. It is



A charming profusion of climbing and bush Roses in Mrs. J. Willis Martin's garden at Chestnut Hill, Pa.



Garden vista delightfully framed by climbing Roses which swing great loops of scent and color from post to post beside the sward. Home of Miss Ann Thompson at Bryn Mawr, Pa.

also desirable to mark this burial place with stakes at each corner, so as to know where to dig in the spring.

Roses so treated usually come through the winter sound and safe, and in infinitely better shape than they can possibly be in any storage cellar, no matter how careful the nurseryman is. There is a caution necessary where the soil is a heavy clay, which should be mixed with sand or humus. In any case, drainage must be thorough.

Having the Roses thus at hand, it is possible to plant them very early in the spring. While it is undoubtedly preferable that the ground shall have been prepared early—the fall before if that can be managed—it is by no means essential, for I have ceased to believe either in the ultra-deep-preparation hokum of past years or the ultra-rich-soil theory. If it has been possible to dig the Rose beds 18 inches to two feet deep, independent of any drainage that may be required in swampy places, and to incorporate in the soil such a reasonable quantity of well-rotted manure as would be required to produce good Corn or Potatoes, this incorporation being thorough and not in any big clods or “gobs,” then the next thing is to plant those Roses just as soon

in the spring as the ground can be worked. It is impossible to plant too early; it is very possible to plant too late, after the production of root hairs above referred to has begun, and after the vitality of the Rose plant has been depleted.

A WORD here as to potted Roses may not be amiss. The practice exists of crowding the roots of field-grown Roses into pots, which are then carried along in coldframes outdoors, starting to grow at the usual time and actually blooming in the pots, not infrequently. Theoretically these Roses ought to be just as good when transplanted from pots to the ground as if they had been originally and early planted in that same ground. Practically, however, they are not so good, because these roots which are thus cramped in the pots never do straighten out and get the root range necessary for real Rose success. I have dug up many of them and have never yet seen one which grew away from the little ball encompassed by the pot. The pot-grown outdoor Rose is a good filler for use in Rose merchandising, but it is not a good thing for a permanent Rose garden.

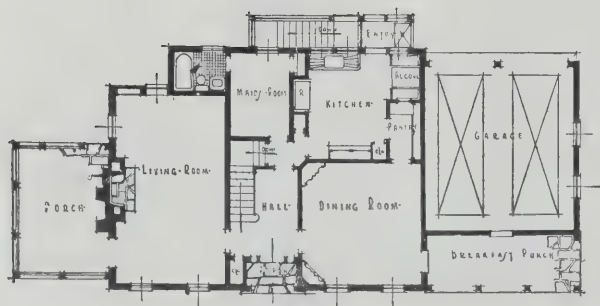
One nurseryman does produce pot Roses

that do well in the spring, because these are grafted—not budded—in the winter on potted multiflora stocks with fibrous roots. These are in a totally different class from the field-grown potted plants or from the own-root material sold while very small and requiring not infrequently a year or two before they can be compared in strength and real value with the outdoor-grown budded Rose. I have the feeling that these apparently cheap little own-root slips are the most expensive Roses one can buy, because so frequently the survivals out of an average dozen, grown a year or more before they get anywhere, make the cost of the final result higher, independent of the loss of time, than the completed dormant field-grown budded plant.

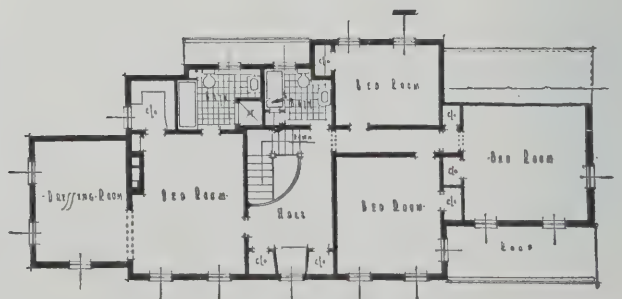
There is another very good reason for fall planting. It is that stocks are complete at that time, and therefore the first and freshest and best plants are obtainable. Still another good reason is that the planting is closer to the time when the Roses have been observed and is likely, in consequence, to be better done, or rather to be better placed in reference to color, habit, and the other relationships which should be taken into account in intelligent planting.



Breakfast porch opening into both dining room and garage (see plan below)



First floor plan



Second floor plan



Home
of
Mr. Chester F. Young
at
Pelham Heights, N. Y.

Frank J. Forster, Architect

Photographs by John Wallace Gillies



Amplly proportioned and conveying pleasant repose in the manner of an earlier day, this house meets too the demands of present-day convenience and from the street side (see above) no one would guess that back of the porch, with its air of shaded leisure, lies a two-car garage (shown at left)

More Heat for Less Money

EDITORS' NOTE: This article on up-to-par equipment and the possibilities of the various types of fuel will be followed in October by a second on "How To Get the Most Out of Your Fuel"

by

F. H. Randolph



SUPPOSE someone should ask, "Do you know how to run your furnace?" You would immediately answer "Yes." But suppose the next question should be, "How did you learn to do it correctly?" You might find it awkward to give a satisfactory answer.

Most of us have picked up our knowledge of handling the furnace by our own unguided experience. We feel quite sure that our method is correct because we have done it that way for years. We keep the furnace from going out and succeed in getting the house warm, so we believe we are doing all that might be expected. But on thinking it over carefully, are there not other questions to be considered? Is the house warm in the morning, or is it usually cold until after breakfast? Do rooms ever become overheated? Is the house kept comfortable at the lowest possible cost? These are questions that warrant consideration.

Your reward for learning how best to run your furnace will be in actual dollars saved. Usually from ten to twenty per cent. can be saved, sometimes considerably more. This depends upon how poorly the furnace was previously run, your selection of an economical fuel and upon your skill in burning it. The air supply and depth of fuel bed are clearly very important factors.

Before the heating season starts, have everything in readiness. There are certain things that cannot be done conveniently after the furnace is started. Possibly repairs are needed. Do not wait until cold weather when the furnace men are rushed with more jobs than they can properly handle.

MAKING READY FOR WINTER FIRING

See That Grates Are in Good Order. They should operate freely and not be warped or broken. You may need new ones.

Seal All Air Leaks in Ash Pit and Flue Connections. It is absolutely essential that the draft be under positive control for satisfactory operation. If there are air leaks in the ash pit joints it will be impossible economically to check the fire at night or in mild weather. Ash pit doors and dampers must fit tightly. Smoke pipe joints must also be tight, especially where the pipe enters the chimney. On a cold winter's day you will need all the draft you can get, so do not permit these unnecessary leaks into the flue or chimney. Seal them up. Sometimes clean-out doors fit so poorly that they should also be sealed.

The preliminary work of sealing

should be done before the furnace is started. Asbestos furnace cement is readily obtained at the hardware store or furnace supply shop. A one pound can costs about fifteen cents and is usually sufficient. The final sealing should be done when a good brisk fire is going. Take a lighted candle and closely explore all possible leaks. An air leak will draw the flame of the candle into the leak. Apply some cement and try the candle test again.

Cover Pipes to Prevent Unnecessary Radiation. Steam pipes, hot water pipes, and hot air pipes to registers should be covered to prevent waste of heat. The insulation should be sufficient to keep the outside of the covering from feeling hot. Corrugated asbestos paper is generally used.

Cover the Furnace with Good Insulation. Very often insufficient asbestos is originally applied to the boiler. If the boiler insulation is too hot to keep your hand on it, you are wasting heat unnecessarily. More asbestos can easily be applied. It is best first to make the existing surface rough by scratching it with a knife. Then the asbestos cement is mixed with water and applied with a trowel or putty knife.

This insulation of pipes and furnace costs a few dollars, but means the saving of about a ton of coal per season. It is simply a question of whether you prefer to buy extra coal every year, or buy the insulation just once.

Provide Suitable Firing and Clean-out Tools. The shovel should be of convenient size for

those who will have to use it. Remember that a woman should not be expected to handle a full size coal scoop. At least one poker should be on hand. A slice bar is often necessary readily to break up clinkers. One can be made from a short length of one-inch pipe by flattening out one end. To properly work almost every kind of fire, a hoe is essential. One with a short handle is generally best.

Clean-out tools such as wire brushes must be in good condition. It is especially necessary to keep flues and other heating surfaces clean. Manufacturers agree upon this, although most of them hesitate to give any specific instructions on how often flues should be cleaned. Possibly they fear that this would hinder the sale of their furnaces. Soot insulates against heat about as effectively as asbestos. In fact, one-sixteenth of an inch of soot reduces the heat absorbed by twenty per cent. So even if you only remove a cupful of soot at a cleaning, it is worth the few moments and slight trouble to do it.

Prepare for Supplementary Heat in Mild Weather. Use fire-places, gas logs and portable heaters—it is obviously more economical to use these supplementary heaters for an hour or two than to run the furnace. These should be put in order so that their occasional use in spring and fall will shorten the season for running the furnace.

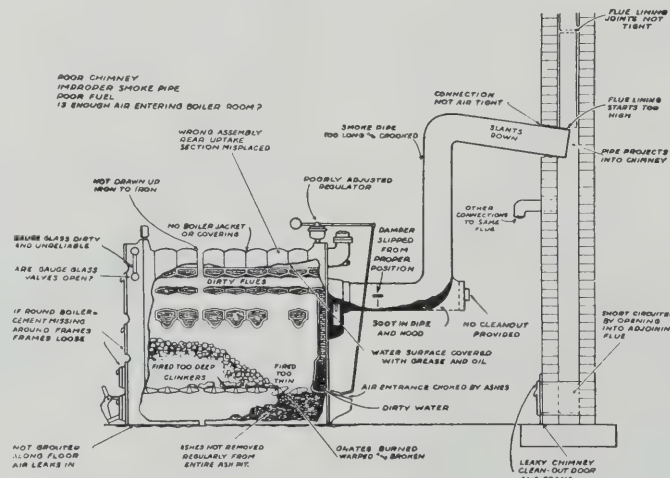
Prevent Excessive Air Leakage Around Windows and Doors by Weather-strips and Storm Windows. Unless rooms are overcrowded, sufficient air will find its way around the weather-strips in the average home where connecting doors are kept open. These details should receive attention before cold weather sets in and we start wasting coal.

If a Hot Air Furnace is Used, Provide for Recirculating the Air. Convenient slides in the pipes should be used to proportion the amount of fresh air taken in from outdoors and that recirculated from the house. If all the air is taken from outdoors, it means that your furnace is asked to do at least a third more work than necessary, and that you have to buy and shovel that much more fuel.

Make Sure that the Chimney is Satisfactory. It must be high enough, large enough, smooth enough—and tight. If the furnace is the heart of the heating system, the chimney is certainly the lungs. Remember that draft is not in the furnace, but in the chimney. Poor chimneys are responsible for poor heating.

The top of the chimney should

(Continued on page 60)



If you expect good service from your furnace you must keep it in good shape; be sure to check up on points indicated above and eliminate needless handicaps. Though a sectional boiler is pictured here, the same possibilities may arise with any boiler. (Illustration by courtesy of the American Radiator Co.)



Mattie Edward Hewitt, Photo.

Fruit trees attractively used as part of the general garden planting at Mrs. Isaac T. Starr's home, Laverock, Pa

Keep Home Fruits Growing

Six Good Reasons for Planting This Fall

J. R. Mattern

NOWARD through summer and autumn every market where the finer fruits are sold is an inspiration to those of us who might plant fruit of our own. Observations that can be made quite casually during this period go far to eliminate guess work and chances of serious errors in planting. For these reasons and in other respects the fall of the year is the ideal time to begin creating a garden.

What the dividends are from a home garden is an old story. When well planned, a fruit planting can be made as attractive as strictly ornamental settings. Nothing else on earth is more beautiful, it seems to me, than a tree bowed down under its load just before harvest

time. Of the various major factors that contribute toward making a home satisfactory or valuable, a fruit garden generally proves as effective as water, light or heating systems, and really should be considered just as indispensable.

Among my acquaintances are families living in apartments who lease land to plant fruit, from farmers on the outskirts of their cities. So long as the place can be reached as easily

as a country club, the garden can be made a success.

The garden is better, naturally, where you can step into it whenever the plants and trees need you and your mood inclines you, or when you have twenty minutes for the healing influence of contact with honest, producing earth. A vegetable garden doesn't give quite the same reaction. A tenting Arab or leisurely auto camper can almost have a lettuce or onion bed. To enjoy a fruit garden you must take root yourself in a neighborhood, belonging to it as it belongs to you. If we fail to plant fruit we invariably regret it each strawberry and cherry season, each plum, peach, grape and apple time.

NOW, certain angles of view are important in obtaining the unusual yields and qualities of fruits a home garden should produce.

Consider Apples. During one hundred and twenty years nearly fourteen thousand variety names have been listed in the United States. Of these, half are mere duplicates. Since 1915, about five hundred varieties, or one in each fifteen known, have had merit enough to be propagated in one or more nurseries. And yet the 1926 catalogs of a prominent nursery list only fifty-six varieties, while another firm just as large catalogs only twenty-four varieties. Advanced orchardists will tell you that ten of these cover every need in any one location—and that it is better to grow only three than all ten.

In narrowing down a field of fourteen thousand names to ten or three, season of ripening, color and flavor preferences play their parts, but other big factors are adaptability of a variety to prevailing range of temperature in any locality, to amount of sunlight, to soil type and fertility, as well as the variety's growing and bearing habits and disease resistance. Even the best of varieties are good only under certain conditions.

The valuable Stayman Apple, to illustrate, does not color well or even yield well in very rich soil, while Grimes Golden requires heavy feeding for the sake of both tree and fruit. Both freeze in extreme north and fail to bear well in extreme south. Northern winter varieties like Fameuse and McIntosh, thrive in the wide extremes of New England and Canadian temperatures and ripen gloriously in that brief sunlight, but in the South they ripen fruit of poor quality in summer or fall and become shy bearers.

Strawberries do well in very rich soil, but some of the bramble-berries and most of the Pears grow too fast and usually are damaged by diseases when given extra fertility and cultivation. Peaches are light feeders most of the year, but during midsummer demand much nitrogen and water every day, hence succeed most when fed nitrogen in thin soil. Peach and Strawberry varieties are sensitive to small differences in elevation above sea level and in soil—to grow them well, find the sorts at home in your conditions.

These examples show why it is not wise to describe or recommend varieties too closely, or for gardens in general.

They also show why new varieties of proved value and adaptability are rarities. It takes two generations of men fully to test an Apple variety; or two thousand separate plantings of a Strawberry in as many localities to learn the conditions under which it succeeds and fails.

NURSERYMEN must sell, first, last and all the time—must get our money. They usually can make us more enthusiastic over new sorts than old ones. Some nurserymen therefore offer anything new that grows, regardless of value. Other firms, more broad minded, base their propagation and offerings on the permanent results noted in our gardens and orchards. While a new sort stimulates our planting interest and the nurseryman's sales, responsible firms find ninety-eight per cent. of their business in the wonderfully good old standard varieties of all fruits, and this is an index of what we should plant in our gardens.

There is an increasing conviction that capacities and limitations of individual plants and trees have as much to do with their future success as variety and care. Such qualities as inherent resistance to diseases and to cold and heat, strong habits of growth and abundant bearing are much dependent on root stock used, manner of propagation, matching of scion or bud with roots and the like.

When we devote our time and money and center our hopes in a garden, therefore, the only nursery worth patronizing is one that ceaselessly and intelligently exerts its effort toward giving us the utmost in plant vitality and inbred production. Trueness to variety name is important, but we must go beyond that. Price is secondary to vigor. There are carelessly propagated plants and trees available, with futures in doubt, and others sure to yield quantity and quality of fruit. What trees and plants I buy will be produced and guaranteed by some thoroughgoing and responsible firm that has achieved a reputation in horticultural and garden magazine circles.

THE home gardener has a wider choice than a commercial orchardist to work miracles without prohibitive expense. If the

soil is not right for a desired fruit, it can be drained with tile, lightened with ashes or made heavier with clay. It can be built up in tilth and fertility as much as is needed, and in sections. Fruit varieties requiring coddling can be given special attention. Winter and spring frost protection can be given if needed.

For fall planting you can proceed without rush to do things wisely and well. Take all the autumn to make up your mind just how the garden is to be arranged. By watching, handling, and tasting ripe fruit in the markets, and by asking owners of orchards and gardens about growth and bearing of their plants and trees, you get a grasp of realities in your neighborhood that is in distinct contrast with undiluted catalog "information." Read a few government bulletins and two or three text books to get the general view and theory.

In October provide drainage of your garden area as need was indicated by spring and summer rains; and what deep tillage, manuring and fertilizing, the grass, weeds or vegetables on it may show is required. You can do this in the fall in a way not possible in spring. Dig the holes and get mulch material ready. Then set the trees (with a few exceptions detailed below) in November at a latitude 41 or 42 degrees; in December at latitude 38 or 39 degrees; or in January in the South. If you are in Minnesota, Maine or Canada, prepare the ground as for fall planting, order trees held at the nursery, and have them shipped and planted when winter breaks in March or April.

Insist on trees fully dormant, with leaves off naturally. If you can visit the nursery you can select the best of the season's entire crop before it is culled over.

In very small space set larger and taller fruits to the north and lower ones to the south. With more area available, plan the garden as a place of rest and beauty. Make a narrow walk, perhaps with grassy edges. If there is a pleasing vista, frame it by massing higher things at the sides and behind. Mark the boundaries with vines. Include a Grape-covered pergola or at least an arch.

Your garden space, and the latitude and altitude of your location will determine how many and which of the thirteen standard temperate zone fruits to select. As to varieties, check your home observations, first with a nursery, second with your state experiment station. Describe your soil. Dwarf Apple and Pear are desirable. Set trees and plants with minimum spacings, and then prune with care and make the soil do its utmost. Provide for cross pollination.

APPLES. Select for July-August, September, November and winter use, three or more of such quality varieties as: Albermarle, Bethel, Cortland, Delicious, Early Harvest, Grimes Golden, Gravenstein, Fameuse, Jennings, Jonathan, King David, Lowland Raspberry, Magnum, McIntosh, Northwestern Greening, Oldenburg, Red Astrachan, Red June, Rhode Island Greening, Northern Spy, Stayman, Starr, Shockley, Pearmain,

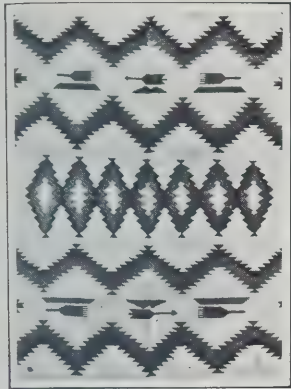


Blossom time on a New Jersey Farm, where Apple-trees edge the driveway

H. A. Strohmeyer, Photo.

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The Red Man's Contribution to Our Household Art



The finest of the old designs are being repeated by the Indian weavers of to-day and harmonize well with furnishings of the Spanish type



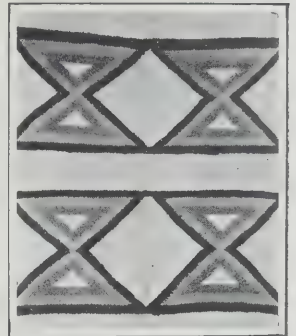
Interesting bell-pulls may be made of woven ceremonial belts

Amy
Richards
Colton

Photographs by Mattie Edwards Hewitt



Decorative and out of the ordinary, Indian pottery can be successfully used for flower vases, garden pots, and lamps



One of the striking rug designs available in very good colors

TO INCLUDE the various crafts of our American Indians under the heading of decorative art seldom occurs to any of us, yet there are infinitely more decorative possibilities in these crafts than most people are aware of.

Any one who has grown up in New England remembers occasional wandering or stationary groups of Indians who made and peddled baskets, moccasins and toy canoes, thereby introducing us to their crafts of weaving, carving and embroidery; but these Eastern Indians are rather run-out descendants of formerly more or less warlike tribes with no settled habits, and their surviving art, such as it is, has little suggestive value for modern household uses.

To become aware of the finer possibilities of Indian art, one must go to our own Southwest, to Mexico, or still farther afield into South America. In any of these regions one may come in contact with a great variety of household objects, having real decorative value, designed and executed by living Indians, whose lives are peacefully spent in villages or pueblos, where they live an agricultural life and carry on many traditional crafts. The cruder, more



commercial side of the art of our Western Indians has been thrust so unattractively upon travelers who pass through Arizona and New Mexico, and in our Eastern department stores, in the form of Navaho blankets and Pueblo pottery, that the very name of American Indian art has become anathema, and the thought of combining it harmoniously with other art objects, in any discriminating person's home, has seemed too absurd to contemplate.

A variety of causes, working together, have gradually made many people aware that genuine works of art were still made traditionally by the descendants of the Indians who came in contact with the Spanish missionaries in the 16th and 17th centuries. Among these factors have been the ethnological departments of some of our museums, the increasing numbers of artists and writers who have been settling in New Mexico, Arizona, and California, and the awakening world interest in primitive or aboriginal art of all kinds.

The Indian note is everywhere evident—in jars, primitive capitols, table and chairs which carry the Spanish note as well. Home of the Misses White at Santa Fe, New Mexico

Civilized life as it becomes more complex brings its own reactions, and one of these reactions is toward simpler forms of living, including a leaning toward and interest in the more naïve and elemental forms of decorative art. When the Spanish missionaries first settled in our Southwest and in California, they found a variety of crafts flourishing among the Indians, particularly weaving and pottery. Indian pottery of our day is much the same in form, pattern, and color as in those early days, and so in most respects is their weaving.



THREE BEAUTIFUL INDIAN CABINETS

Indian copy of an old Spanish-Indian cabinet decorated in geranium red, yellow, blue, and gray-green (above).

Built-in cabinet, copy of fine old Spanish mission style, executed in pine by Indians (right).

Cupboard adopted from the Spanish and made recently by the Indians (left).

All three pieces are part of the furniture in the Santa Fe home of the Misses White



Antique Zuñi jar (Indian reds, ochres, and black on beige ground) and modern Navaho rug (gray, black, and white) perfectly in keeping with 17th century Spanish chairs and 16th century Spanish cabinet. Entrance hall at the New York City home of the Misses White



Aboriginal Indians had no furniture in our sense; but their symbolism and craftsman's skill were turned to good account by the Spaniards in the making of furniture on the general lines of the Spanish furniture of that period, also in carvings for the churches, especially their beams. The result is now known as Spanish Colonial and relics of that time can still be seen in several old New Mexican churches; notably at Laguna and Acoma, and in private houses. There were some especially interesting 17th Century treatments of the ceilings of the churches in Mexico and New Mexico, executed by the Indians under the Spanish. The heavy pine beams were carved and afterwards stained with earth colors in polychrome effects. Between the beams the flat, open spaces of the ceilings often had patterns woven with thin saplings interlaced, and these again had the woven patterns brought out by touches of color.

These early ceilings are very suggestive to any one building a Spanish Colonial house either in Florida, California or New Mexico. Some of the group of artists living in New Mexico have already discovered this and made use of the decorative ideas that have survived in these ceilings of the old Spanish-Indian churches. The lines of the furniture are simpler than most pure Spanish furniture of the same time, and the wood is usually pine. This fact, in addition to the simpler forms and geometric, incised ornament, suggests an analogy between it and the 17th

century Colonial furniture of our English forefathers, now popularly known as Early American.

Unfortunately all the solid, unlovely features of this Spanish Colonial style of the missions was seized upon some twenty-five or thirty years ago and developed into the heavy, ugly and cumbersome so-called mission furniture—any one studying the lines of the true mission furniture can see what a travesty it was.

In addition to the decorative crafts which the Indians carried on before the Spaniards came there were genuine painters among them, the remains of whose work are still to be seen on the walls of caves in both North and South America. Some of these artists were employed by the Spanish Fathers in the 17th century to paint frescoes on the walls of some of their missions and one set of them, on buffalo hide, can still be seen in the church at Laguna. The Indians often

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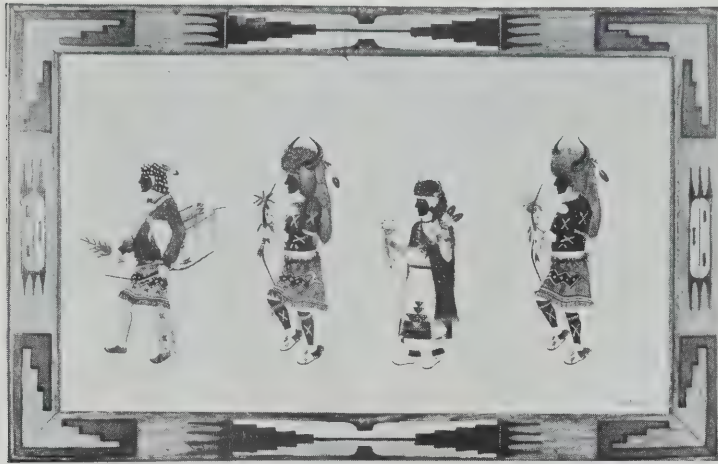


What the Indian Says in Ornament

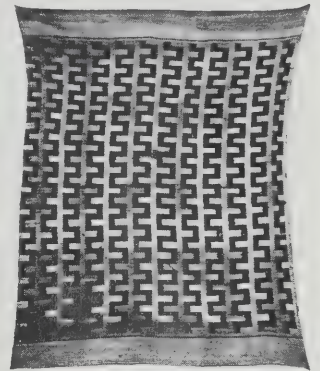
Decorative Motifs and Their Meaning Among the Red Men of Our Southwest

F. W. Hodge

Illustrations
by
courtesy of the Museum of the American Indian and the Perargil Galleries



Buffalo dance painted by Awatsireh, a gifted modern Tewa of San Ildefonso pueblo. Garden-minded readers will be interested to note that the leading warrior is carrying a sprig of Douglas Spruce



A striking zigzag pattern found in Navaho weaving and possibly dating back a century

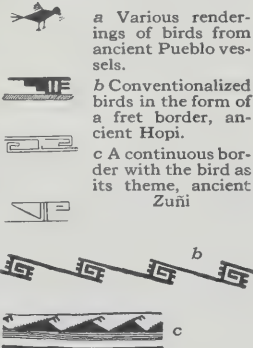
NEARLY all primitive art is an expression of religious concepts. This is especially true of much of the decorative art of the Pueblo Indians of our semi-arid Southwest, for living for centuries in a land characterized by scant rainfall, the very religion of these sedentary people is based to a great extent on the desire for rain; hence rain and its causes, together with everything that is supposed to symbolize or to influence it, are depicted on sacred paraphernalia, in pictographs and wall-paintings, and especially on pottery. Perhaps no other interpretable motives have been employed so largely in Pueblo decoration as those pertaining in one way or another to the ever-present desire for rain.

During the last thirty years many thousands of earthenware vessels have come to light through excavation of ancient Pueblo village-sites, and much has been done toward elucidating the significance of their decorative devices. As no handicraft is so well preserved as pottery the chief medium for the study of Pueblo symbolism in all of its mutations is afforded by the well-nigh imperishable and often beautiful vessels that have been recovered from ancient dwellings and graves. They form the only written "literature" that has survived from early times.

In Pueblo belief there is close association between birds and rain-clouds, not alone by reason of their manifest relation as creatures of the air, but because downy feathers, especially those of the high-soaring eagle, bear close resemblance to fleecy clouds, and therefore are used on prayer-sticks and on various other sacred objects as messages or supplications to the deities which control the clouds, or as symbols of the clouds themselves. Lightning too is often symbolized in decoration, and the rainbow as well. Of related significance are the tadpole, the frog or toad, and the dragon-fly which is wont to hover over damp places. Thunder, being invisible, of course, is simulated ceremonially by the whirr of a wooden slat on the end of a string rapidly



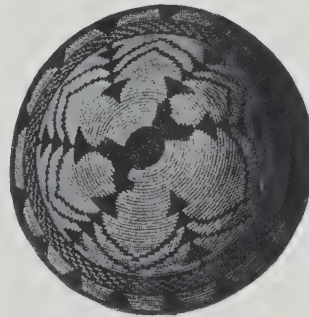
BIRD MOTIFS



a Various renderings of birds from ancient Pueblo vessels.

b Conventionalized birds in the form of a fret border, ancient Hopi.

c A continuous border with the bird as its theme, ancient Zuni



Rain cloud pattern (below) from an ancient Zuni bowl



Birds within feathers, ancient Zuni—a strange form of motive



Mountain lion, eagle, double birds and stars, on the inside of a bowl, ancient Zuni



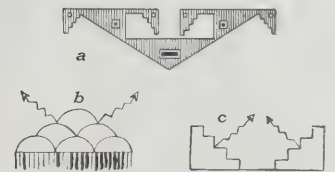
Bird and tadpoles on the interior of old Zuni bowl



Wing motive adapted to the ornamentation of a bowl by a potter of the Gila valley (Arizona) in very early days



Parrots perched on the corners of embellished rectangles—a favorite motive of early Pueblo potters—this example is prehistoric Zuni



CLOUD MOTIFS

One of the often repeated expressions of the desire for rain which characterizes most of the decorative art of the Indians of our semi-arid Southwest. a Cloud terraces arranged in geometric pattern from an ancient Hopi bowl. b Typical cloud, rain, and lightning symbols of the Pueblo Indians. c Cloud terraces and lightning

swung in circles and commonly known as a bullroarer.

Among various peoples of aboriginal America the great Plumed Serpent is of vast importance in the native mythology. The existence of this cult in ancient times is attested by representations of the mythic monster both in pottery decoration and in pictographs cut or painted on the walls of cliffs, and it still forms the basis of an important ceremony at Zuni.

In the earlier pottery decoration in which animate objects are represented, they are usually drawn with great simplicity, although realistic forms are not uncommon in some parts of the ancient Pueblo domain. Indeed there are examples of bird and mammal figures depicted by both modeling and painting with such fidelity that they are not difficult to identify. Painted insect and reptilian forms are also found. But the most common representations of animate creatures in pottery

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Our Colonial Bequest

Owen Wilson

Photographs by Mary H. Northend, Kenneth Clark, John Wallace Gillies, Philip B. Wallace



HE first professional native born architect in the United

States was Charles Bulfinch of Boston. He practised from about 1787 until his death in 1844. Thomas Jefferson was an architect but he confined his designs to the University of Virginia and his own home. Before Bulfinch there were a few foreign architects in America, but in the main Colonial architecture was the result of the owners' desires and taste translated into structures by local builders or carpenters. These men drew on similar experiences and worked from books of design either brought over from England or copied from English models. Consequently their methods of building and their ornamentation were pretty much the same from one end of the country to another. They departed from English practice and differed from each other chiefly as climate and available materials dictated. The houses in the South early began to have higher ceilings and a more spacious air than the Northern houses, where the summer heat did not last so long, but some of the Southern houses (even including a house built as tall as Mt. Vernon) had bedrooms which are unbearably hot to our modern tender sensibilities. And in many of the Northern farmhouses there were no fireplaces on the second floor and they must have been desperately cold in winter.

But whatever the discomforts which accompanied these old houses, their lines have now taken firm grip on our affections and they tend more and more to become the basis of American domestic architecture. It makes little difference whether that affection arises from an accurate standard of the beautiful or from a satisfaction with a familiar form that awakens sentimental reflections; it has gripped the American mind.

WHILE these old houses give to the architect a wide variety of accepted forms from which to draw his pleasing variations, they provide him many difficult problems. He has

to keep the old flavor and yet provide his house with ventilation, heat, running water, bathrooms, pantries, and perhaps sleeping porches, while his model had none of these. To keep the low lines of old houses and still have a modern second floor is not easy. Nor is there any obvious way to put a sleeping porch on a Colonial house and make it look as if it belonged there.

Moreover in our enthusiasm for Colonial architecture it is not safe to assume that all of the old work is either beautiful or well done. They made some houses in Colonial days that even age cannot hallow, and a good deal of their construction would not pass a modern building test. There seemed to be no fixed rule about how the second floor beams were supported about the chimney. I have recently seen two old houses where the beams supporting the first floor were placed flat instead of on edge and, what is worse, although the beams were a foot wide and eight inches thick, they were morticed at the end with a tenon that was not more than three inches wide at its smallest point. It had naturally rotted away.

Whether these old houses were tight when they were built is questionable. Certainly in their old age they provided plenty of ventilation without the use of windows.

Neither in their design nor in their method



A modern adaptation carrying the best traditions of the Colonial and bespeaking dignity and comfort. Prof. James K. Whittemore's house at New Haven, Connecticut; Charles G. Loring, Architect

of construction, then, can we accept the old models without examination and adaptation. We can learn much from our ancestral builders, but we shall not progress if we take great pains to acquire artificially the limitations in building from which they could not escape.

The brick houses in Salem, Mass., in Annapolis, Md., on the James River and in Charleston are adapted to modern use, but Homewood in Baltimore, perhaps the most beautiful piece of architecture of the Colonial period, has a second story which no one in the Baltimore climate would choose to-day.

Many of the old square Connecticut houses are as livable now as modern houses, yet the com-

mon type with the long sloping roof that shut off all the light on the north side of the second floor is not imitated now.

There is nothing more attractive to the eye than the brown stone Dutch farm house of the Hackensack Valley, yet here again the low roof gives a poor second story according to modern standards.

AS MIGHT naturally be expected, with our early American building activities spread over a wide latitude, under climatic conditions that varied accordingly, and employing workmen of several nationalities who must needs draw upon their own traditions for their methods and architectural forms, the Colonial period gave birth not to one type but to many. Although the "accepted forms" from the same books controlled everywhere, every isolated community had its own pleasing variations therefrom giving it its own distinct peculiarities of style, its architectural mannerisms. To-day, with our wider and quicker dissemination of knowledge, our building text books, our national magazines, we have ironed out all but the differences that climate demands. A builder in Los Angeles frames a house and turns it just as his brother workmen in Atlanta and Bangor. Under these conditions it is hard to realize that in the early days of this country the work of a Salem

Fine in its restraint is this Massachusetts dwelling designed by Richardson, Barott & Richardson for Mr. John L. Saltonstall, and a worthy descendant indeed from those old houses of Colonial days which "have taken firm grip on our affections"

builder, a Philadelphia builder, and a New Jersey builder were as unlike as the French château, the Italian villa, and the English thatched cottage.

A local style would spread beyond the borders of its own village or township when the workmen were persuaded to migrate temporarily or permanently. It is said that the President's House of Williams College was built in Salem, carried piecemeal across the mountains on mule back and floated down the river to its site, thus establishing an example that in its turn inspired many others near by. Then there was the slow interchange of ideas brought about by travelers—as idea or a motif gleaned here and there and built into the traveler's own house.

Nor were the factors of climate and nationality of workmen the only governing ones. There was the important question of materials. What was available had to be used, architectural styles, personal preferences and craftsmen's traditions to the contrary notwithstanding.

The houses of Philadelphia, Germantown, and their vicinity bear this out. Ledgestone was plentiful—a very effective mica schist. Naturally there evolved a square, solid house type, with few deviations from the rigid square or simple rectangle imposed by the stone walls. Perhaps even without the influence of the stonework, the houses of the Quakers would have reflected in any other material the owners' dislike of ostentation, their sturdy uprightness, their penchant for a building in which craftsmanship and materials must be of the best, with the emphasis upon a fitting neatness and enduring dignity rather than display.



ing a protection from the weather that other styles did not possess. They originated a peculiarly distinctive American form—the gambrel roof, apparently in an attempt to make a one-story house afford better head room, ventilation, and light in its attic. These Dutch builders showed an amazing versatility in the use of materials. In addition to their cut stone, usually reserved for the front or for the sturdy quoins, they utilized the smaller pieces and off-color stone in a random rubble with wide flush mortar joints; if the result was not to their taste they sometimes plastered the whole face and white-washed it. Brick, their traditional

The Dutch settlers in northern New Jersey with the French Huguenots and the English also had stone in plenty—a brown sandstone that was easily cut to rectangular shape and smooth face—yet their houses are totally unlike their near by Quaker neighbors. Seldom did they carry their thick main walls above the first story, and frequently they used the stone only for the gable end walls, filling in the front and rear with clapboards, stucco, jointed boarding or shingles. They could use these less enduring wall coverings because of the wide overhang of their roofs on the sides parallel with the ridge, afford-

building material, was used sparingly, usually only for chimneys and great ovens. Clapboards, shingles, and flush-jointed boarding they used freely. Nor were they content to select any one of these materials and stick to it on a house; instead, they apparently delighted in using most or all of them in the most surprising and altogether pleasing combinations.

On Long Island we find still another style variation. Near the western end, in closer touch with the Dutch settlers, the New Jersey type is followed to a degree, but with the difference that we are no longer in a stone country. Here is an architecture of wood, with brick enough only for the chimneys and fireplaces. Going eastward on the Island, the Dutch influence wanes and the English increases. The gambrel gives way to the roof of straight pitch; the wide overhang disappears; two stories and an attic become the rule, with few or no dormers to break the simple roof mass. White painted shingles, with wide weatherage, cover the



Reminiscent of the earlier period in both design and furnishing is this breakfast room at Mr. Langhorne's Pennsylvania home; Duhring, Okie & Ziegler, Architects

walls. In plan the houses usually start with a square—a hall and two rooms—and additions are made in a series of lessening gables running in the direction of the main ridge but of less height, with perhaps a shed leanto at the diminishing end.

Across the Sound to the north, Connecticut developed still another manner of building her settlers' homes. Curiously enough they had plenty of stone here—as the miles of

carrying down the north slope of the roof to shelter more space below, or by raising the roof, or by flattening its pitch somewhat in covering the area parallel with the main ridge. Curious how this way of making additions differed from that of their neighbors just across the Sound. In Connecticut, too, there is a freer and more skilled use of wood in the moldings, mantels, paneling, doorways, and entrance porches—due perhaps

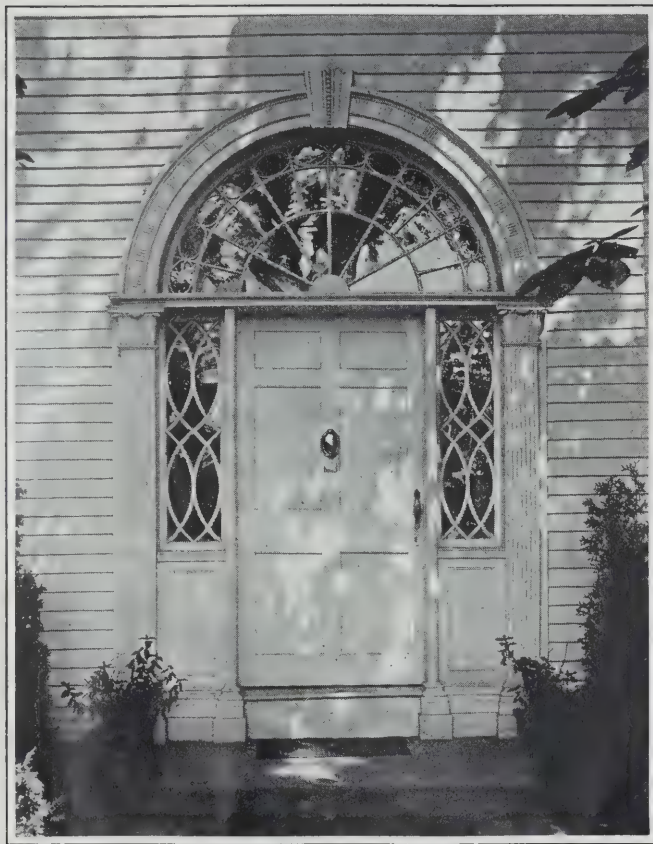
to their closer touch with Massachusetts where the woodcarver reached his highest development, but also because the Long Island settler had in fewer instances the means to gratify his tastes in this regard.

In Massachusetts the greater concentration of population produced the great bulk of what we have come to call New England Colonial architecture. It varies from the low simple cottage of Cape Cod, huddling close to the sand dunes—the acme of simplicity—to the stately Georgian mansions of brick in Boston and Salem and Portsmouth. The seaport traders gained wealth early in life; their travels had given them the incentive to build and possess beautiful surroundings; their means enabled them to employ the most skilled workmen of the Colonies—a

Samuel McIntire to carve their mantels and doorways, a Paul Revere to make their silver service, a John Goodard to fashion their mahogany furniture.

THERE was, of course, a vast difference between the houses of the 17th century—reflecting very strongly the influence of England in its massive skillfully joined timbering—and the houses of the early Republic, when the material prosperity of the New World communities came to a real flowering. The earliest types—the real Colonial—we know very little about in these days. What we miscall Colonial is largely the work of the Early Republic, when the Colonies were no longer such but rather States of the new Union. And the architecture they produced is our own version, expressed chiefly in wood, of the Classic Renaissance. Our carpenter-architects copied the proportions of their columns and cornices out of books, but those men had in themselves something without which all the faithful copying in the world would have availed them nothing. They had a feeling for beauty of proportion, an innate sense of the fitness of things; else they could never have translated an architecture of stone into one of wood and made it beautiful.

In the South of those early days it is harder to pick out definite styles and label them. The plantations were far apart and self-contained. Each was in effect a community in itself; with its own grinding-mill, blacksmith shop, its weavers, its tailors, its shoemakers. The labor was less skilled, less likely to learn quickly of new methods, new devices. It is not surprising therefore that every plantation is a law unto itself. Even along the James River, where the places were near enough to permit of considerable inter-visiting, we find a Westover, a Shirley, a Brandon and a Tedington—all distinctly individual types. If there are any characteristics common to all they are very few indeed—the wide spacious central hall running completely through the house; the high ceilings usually found in warm climates, and a distinct relegation of the kitchen and service quarters to another building rather loosely connected with the main house. The high square rooms for the family use, each with its own fireplace, looked out through large, deeply embrasured windows into a box-lined garden of rather formal lines but rather informal planting.



A beautiful old doorway at the Lewis house, Brookfield, Massachusetts, where the woodcarver of Colonial days reached his highest development

picturesque stone walls attest, dividing road from field and field into a very strapwork of borderlines—but they preferred to use wood. Not even for their necessary masonry in chimneys and fireplace facings did they use stone, preferring the more easily handled brick. Here again the original frame was seldom far from the square, but the additions were made by



Delightful Dutch Colonial door dating back to 1773. Originally built in the Hackensack, N. J., valley by the Terhune family and now the home of the novelist, Joseph C. Lincoln

Inside Information on Outside Paint

by
Elmer P. Hubschmitt

Selecting a Paint
that Will Last and
How to Tell the
Gold Karat Can



This house specially designed for Garden & Home Builder by R. C. Hunter & Bro. (plans and detailed specifications available to the reader upon application to the Editors) has a very pleasant color scheme, the body of the building being light ivory offset by sky-blue shutters and a roof of deep weathered brown



PAINT for exterior use should be enduring, protective, and decorative. It is possible to formulate paint that will have these three qualities wholesomely embodied in its make-up.

A paint so made, when properly applied, will give maximum service.

The base pigments and binding oils constitute the body and life of a paint. The latter are the essential ingredients in so far as the enduring and protective qualities are concerned. Coloring matter for decoration, except for the extremely dark colored paints, is not an essential element in the make-up of the paint as far as life and service qualities are concerned. Coloring pigment in most instances imparts beauty rather than permanence.

How many of us in the past have gone to the painter's shop and asked for a certain quantity of paint, stressing the color but not the base pigments and binding oils which are so necessary to fulfill the service requirements imposed by the particular paint problem at hand. Such haphazard selection of paint is the cause of most of the unpleasant exterior paint failures such as checking, blistering, peeling and discoloration which are not only distasteful to the eye but heavy on the pocket-book, for they create surfaces which must be entirely removed when refinishing. Our neighbors judge us by the appearance of our homes. A well-painted exterior, like a well-kept garden, conduces to beauty. The next time we buy paint let us make our selection on the basis of service qualities as well as color.

EXTERIOR paints are preparations designed to be applied as surface coatings for the purpose of protection and decoration. The paint consists essentially of a mixture of mineral pigments, oxidizing oils, driers, and thinners.

The liquid portion, known as the vehicle, dries by oxidation rather than evaporation.

Exterior paints dry dust free in 18 to 24 hours and harden sufficiently for recoating in 36 to 48 hours. As we know, atmospheric conditions modify the drying action of paint films; cold and damp weather retards, while warm and dry weather accelerates drying. The liquid portion of an exterior paint must be of such a nature as to dry or harden upon exposure to the atmosphere, and when reinforced with pigment form a thin, tough, elastic, water-repellent and protective film.

For all exterior house painting except on porch floors and steps nothing but pure raw linseed oil and a small percentage of Japan driers and turpentine should be used. *Boiled linseed oil should never be used* in exterior painting as it shortens the life and durability of the film, since in the processing of the oil certain metallic preparations are put in solution with the oil which cause its drying and hardening action to continue progressively until finally the paint coating becomes inelastic and disintegrates. Raw linseed oil in its natural state dries in 4 to 6 days. This is too slow for practical use, but the addition of a very small amount of Japan driers hastens the drying without materially injuring its durable qualities. The addition of a small amount of turpentine, while it does not detract from or impart to the paint any preservative qualities, improves the working qualities, increases the spreading, secures better penetration of the paint into the pores of the wood, and in an indirect way causes the paint film to dry quicker as a given quantity of paint spreads over a larger area, thus exposing a thinner film to the oxidizing influences of the atmosphere. The amount of turpentine and driers should not, in any case, exceed 15 per cent. of the total vehicle content, which is about 6 per cent. of the total weight of the paint.

A raw linseed oil vehicle as recommended, the vital constituent of an exterior house paint, has no equal as far as exterior exposure

is concerned on account of its favorable drying properties, its extreme elasticity, its body which tends to hold the pigments in suspension, its lustre, and its quality of imparting freedom of working as well as durability to the paint film.

FOR painting porch floors and steps a paint vehicle considerably different from that recommended for the rest of the exterior is required. Floors and steps are subjected to extreme surface abrasion, frequent washing, and in general a more severe wear and tear than any other portion of the building. In addition to hard usage a floor and deck paint must be impervious to moisture and reasonably elastic. The paint film must harden or oxidize from the bottom up, or uniformly throughout its film. A varnish oil vehicle is needed to fulfill these requirements. The chief varnish constituent, the resins, provide hardness and lustre, while the oils furnish durability, elasticity, and waterproofness. The vehicles of floor and deck paints vary widely. This variation may be expected wherever varnish making is involved, as the paint manufacturer has many resins and oils with which he may produce a desired result. A vehicle consisting of a mixture of linseed oil, chinawood oil and a medium hard resin is durable, waterproof, and elastic. For painting porch floors and steps use a floor and deck paint having a varnish oil vehicle. If thinning is required use only pure turpentine.

I have pointed out that the liquid portion of an exterior house paint should be pure raw linseed oil with a small amount of turpentine and Japan driers, except in paint for porch floors and steps where unusual wearing conditions must be met. In this case, a varnish oil vehicle is required.

THE pigment portion of an exterior paint functions to hide, give color and increase the protective qualities of the paint film.

(Continued on page 72)

Old Desks and Their Descendants

Sarah M. Lockwood

EDITORS' NOTE: It is a far cry, of course, from the simple "Bible boxes" of Pilgrim times to the elaborately constructed modern-day secretary, and yet both are linked—opposite ends of a long chain forged by man, to meet his changing needs. The story of their variations is interestingly set forth by Mrs. Lockwood in her book on "Antiques," from which the present account is taken and which is a fascinating storehouse of information on furniture of the Early American period so popular to-day.

DESKS were very simple things in Colonial times, just a pine or oak box with a slant top. While some of them were crude and plain, they were more often than not much decorated with carving or with mouldings, as would be natural with so small and personal a piece of furniture. Writing materials and paper were kept in them, and also that most precious of all Pilgrim possessions—the Bible. They were made of a size to hold the big book, and were called Bible boxes. After a time they were made larger and set up on a turned frame like the chests, and the lid, instead of opening away from the writer toward the wall, was made to drop toward him. Pigeon-holes were added. This was the beginning of the slant-top or drop-front desk. William Penn's desk was one of this type.

By 1710 the space below the desk box had been filled up with drawers, the drop-down lid, which rested on two little wooden "pulls"



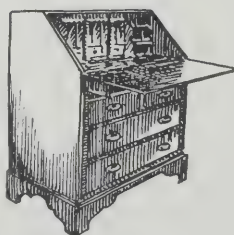
A modern-made secretary—this type of desk developed about 1730 and is "a most beautiful and important piece of furniture"

Sketches by Ernest Stock, photographs by courtesy of W. T. Hathaway, Erskine Danforth Corp., W. & J. Sloane, A. H. Notman & Co., Lord & Taylor, Ginsburg & Levy, R. H. Macy & Co.

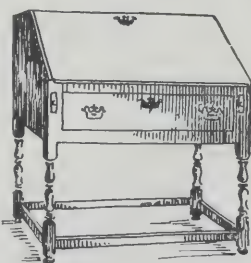
supports when open, closed on the slant. Behind the lid was a simple arrangement of small drawers and pigeon-holes. This familiar slant-top desk was the foundation of every desk that has come since and is with us in much the same form to-day. They were made all through the 1700's in pine and maple and cherry, some of them crude, some painted. Some of the later mahogany ones were beautifully carved, and the maple ones inlaid with bird's-eye veneer and ebony. The late maple ones usually have an ebony or mahogany star inlaid in the center of the lid, and little stars appear on the tiny drawers inside. Sheraton says, in his book of designs published in 1792:

"These common desks with drawers made under them are nearly obsolete in London." So it is probable that most of the old ones you see (and they are not hard to find) were made not later than 1800.

About 1730 a bookcase was set on top of the drop-front desk. This soon developed into



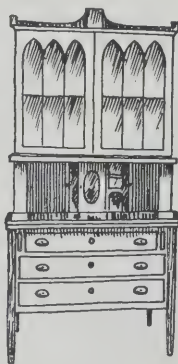
Drop Front Desk



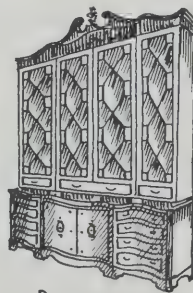
Slant-top Desk



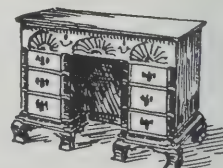
Secretary Desk



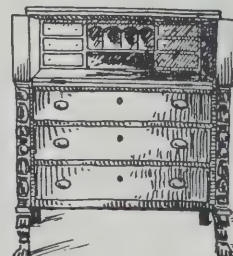
Tambour Secretary



Bookcase



Knee-hole Desk



Empire Desk

Various familiar styles of desk which developed from the old original "Bible box" of Colonial days as the need for convenient writing arrangements gradually grew greater with the demands of increasingly sophisticated living

the handsome type of desk called the "secretary," a most beautiful and important piece of furniture. Except for simple ones made in the country of pine and more rarely of maple, the finest of these were walnut, and later on mahogany. By 1770, when Chippendale's fine designs were everywhere, this type of secretary had reached its highest development and was a tall, handsome piece of furniture with a broken-arch top and the drawer fronts blocked or bowed from the solid mahogany, like the high-boys and chest-on-chests. The doors were solid panels of wood or looking-glass and the interior was finished with numerous and carefully fitted little drawers and pigeon-holes. There were few banks or safe-deposit vaults in those days, so in nearly all of these important desks there were secret drawers for the safe keeping of valuable papers. These were usually concealed behind a little door in the middle of the interior. Behind that door were tiny drawers, and by taking out certain ones of these the whole nest of little drawers came out, revealing still finer ones behind. These, in turn, slipped back, revealing others, until sometimes eight or ten were found, and as the first little door wouldn't open in the first place until you looked a certain secret spot, they were pretty well concealed. In fact, sometimes the remotest of them were unsuspected for years, and when at last discovered were found to contain wills and suchlike papers that changed the current of many lives. These secretaries also had little candle stands that slid out from between the desk and the bookcase, and in the wooden pulls that supported the lid there were little places for pens. All of these tiny drawers and compartments were carefully finished and fitted with the care and pride that workmen took in their work in those days. There were, of course, fine slant-top desks similar to these but without the bookcase.

When Hepplewhite and Sheraton came in, desks as well as all other furniture became lighter in design. The grand broken arch gave way to the simple horizontal top, glass was put in the doors, and light woods, much veneering, and inlays were used. Bird's-eye



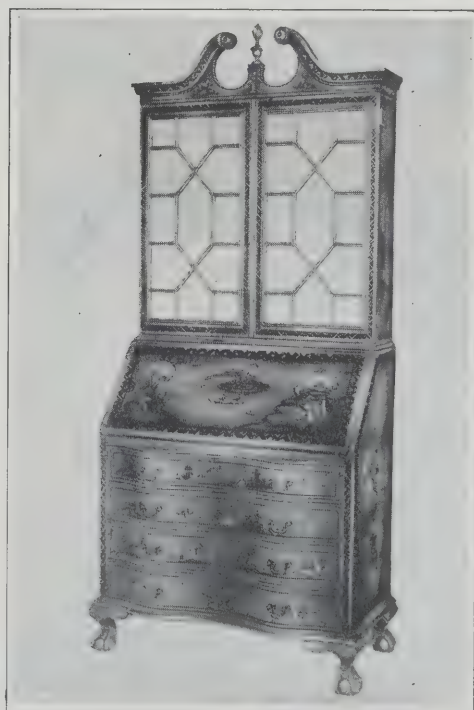
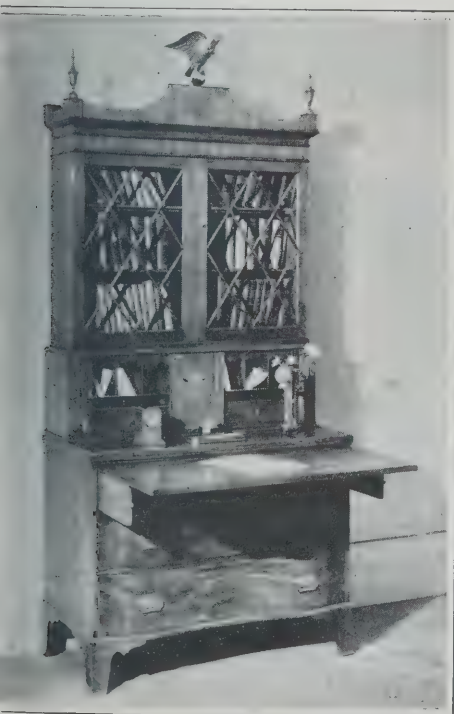
A half-dozen desks of present-day make reflecting old influences and fashioned for convenience. It is interesting to note the variations of shape and finish which offer wide choice to the modern householder furnishing upstairs or down. The well known Governor Winthrop is shown at the extreme top; beneath it the knee-hole type, simple and sturdy; then a pair of table desks for Chinese room and boudoir; at left and right two variations of the secretary or combination bookcase and desk

maple trimmed with mahogany veneer and outlined in ebony inlay was a favorite combination in this country, and exquisite it was, too. We will not go into the slight differences between Hepplewhite's and Sheraton's designs for secretaries except to say that those called Sheraton were, perhaps, daintier because of the delicate "tambour" sliding doors that were used to conceal the pigeon-holes. Washington had such a tambour desk. His will reads, "my bureau (or as cabinet makers call it, tambour secretary)." The "tambour" was made of tiny strips of wood mounted on cloth so that it was flexible and would roll. The roll-top office desk of to-day is based on the same idea. I know of one such tambour secretary that is exquisite beyond words. It is tiny, not more than six feet high!—and it has *thirty-six* secret drawers of sandalwood, each with a tiny ivory knob concealed under the moulding at the top and in the desk part.

Then there were book cases also built into or standing against the wall, great pieces usually in three sections, the desk in the center section. Hepplewhite's designs for these were masterpieces, the huge things being positively graceful. They cannot properly be called desks, however, although they contain a desk.

Of course, all the while the tall secretaries were being made there were low desks, too. There was, for instance, the handsome flat-topped desk with the blocked front, the middle block receded to give place for the knees. This came in about 1760. They are called "knee-hole" desks and were made of mahogany splendidly carved. Then there were the little "ladies' writing tables" elaborately inlaid and having the appearance when closed of a small flat-topped table. Sometimes they had a few drawers on top behind a dainty tambour.

Under the influence of the Empire, desks changed with the rest of the furniture. They became massive and square with heavy posts, carved with pineapple and acanthus design up the sides, like bureaus. The lid folded back on top like the lid of a piano or dropped down straight like the early Dutch desk.



Peonies On Parade

Impressions of the 1926 National Show at Fort Wayne, Indiana

by

Edward Auten, Jr.

AFTER practically a two years "fast" due to the disastrous weather of 1925, Peony lovers awaited the prospects of a feast in 1926 with an impatience equalling that of the small child just before Christmas. And the National Show of the American Peony Society, held at Fort Wayne on June 15 and 16, supplemented by the trip through the Van Wert gardens of Wassenburg, German, and Bonnewitz made the season one glorious "gorge" of color, fragrance, and beautiful form.

A Peony show cannot entirely take the place of trial in one's own garden, yet it is more than a mere display of varieties—it is a sporting event, where condition tells as well as breeding, where the skill of the gardener can augment the good qualities that the breeder has provided, where a dark horse may prove a winner, and a favorite be left behind. However, a study of winning varieties will prove helpful to one seeking for the best or for something of value which is also new.

The most impressive feature of this year's exhibition was the absolutely unbeatable quality of the white LE CYGNE when well shown. Mr. Mead's prize-winning bloom in the "one bloom" class also won the Brand Cup for the "best bloom" anywhere in the show, and stood in impressive perfection. Second in the "one bloom" class, first in the "six bloom" and two firsts in the "three bloom" amateur classes also went to Le Cygne. KELWAY'S GLORIOUS, MRS. EDWARD HARDING, ENCHANTERESSE, JUBILEE, and MONT BLANC were well shown, but could not

challenge Le Cygne. At least one bloom of the new ALICE HARDING was shown, but I would not rate it until I saw blooms from an older plant. NINA SECOR seems definitely established as a very fine white, is early, and plant habit is good. GRACE LOOMIS seems better than Enchanteresse, both late varieties; and ADDIELANCHA is worthwhile. D. M. Andrew's new NIMBUS shows good stem and a bloom developing to high crown type, a variety well worth watching.

First in the "twenty bloom," white or cream, went to Mr. Inslee's display of SOLANGE, second to FRANCES WILLARD. There seems to be no fixed rule dividing the paler pinks, and several varieties were entered in two color classes. Very remarkable was the absence

of THERESE from any prominent place in the winnings. One can hardly say that this was not a Therese year, for if flowers are left on the plant till fully opened, Therese is about as sure and as fine as any variety we have, but in order to stand shipping and storage for a show, it must have cool moist weather.

First in the class for light pinks went to Mr. Gumm on his new variety LILLIAN GUMM. Some might call it a dark pink. It is a large full double flower, which looks better every time I have seen it. Second went to the old but fine ALBERT CROUSSE. Therese, Walter Faxon, Elwood Pleas, Lady Alexandra Duff, and Mme. Jules Dessert did not achieve their accustomed honors on the boards yet per-

haps the last two only can be passed over. The Peony is making rapid progress, and some presentday favorites must eventually go.

First in dark pinks went to American Plant & Rose Co. on SARAH BERNHARDT, which also showed marvelous quality in several other classes. SOUV. DE LOUIS BIGOT took second. In the reds, the new variety MR. L. VAN LEEUWEN, introduced and shown by the American Rose & Plant Co., led, large blooms in perfect condition when judged, an unusual shade of medium red, with some staining among the petals. Second went to DAVID HARUM, a Brand variety. Almost every good red was entered except PHILIPPE RIVOIRE, and both the winners are of shades which are "good if you like them." I much prefer ADOLPHE ROUSSEAU, MONS. MARTIN CAHUZAC, KARL ROSENFIELD, RICHARD CARVEL, GROVE

(Continued on page 64)



LE CYGNE

A NOTEWORTHY TRIO OF PRIZE WINNERS

Le Cygne (above), a beautiful white, shown by Mr. F. B. Mead and not only prize-winner in the "one bloom" class but also of the Brand Cup for the "best bloom" of the recent National Show. Modella (left), Betscher's fine new light pink, one of the winners in the ten variety classes; and (right) Thurlow's excellent white, A. P. Saunders, exhibited by Wassenburg who won third



MODELLA



A. P. SAUNDERS

Photographs

by

Van De Griff's Studio



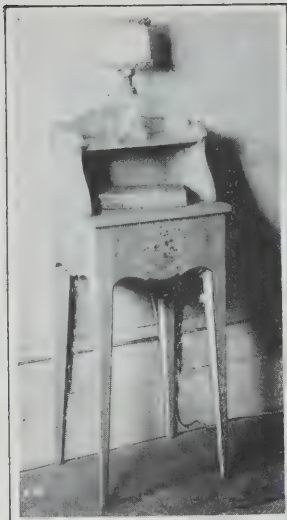
Photograph by Mattie Edwards Hewitt

The paved outdoor terrace at the Laverock, Pa., home of Mr. Isaac T. Starr continues comfortable outdoor living well into Indian summer

Color in Furniture

Ellen D. Wangner

Photographs by courtesy of William Leaven & Co. Inc., Erskine Danforth Corp., G. I. Sellers & Sons Co., Artcraft Furniture Co., Berkey & Gay Furniture Co., Elgin A. Simonds Co., The Orsenigo Co. Inc., Palmer & Embury, W. & J. Sloane



The simplicity of the painted design makes this stand unusually attractive



ONE of the most interesting of modern decorative revivals is that of painted furniture. The gaily painted rush-bottomed chairs and tables of our grandmothers' day are again in favor, for we are at last beginning to read and understand and value many of the lessons that our ancestors have passed on to us in their furniture and furnishings. One of these is the need of color in the home. Another (and by far the most important lesson any home-maker can learn) is that simplicity is the keynote of the well-furnished home. The simpler the house, the more should this note be stressed and furniture be selected the standards of which are comfort, usefulness, and fitness.

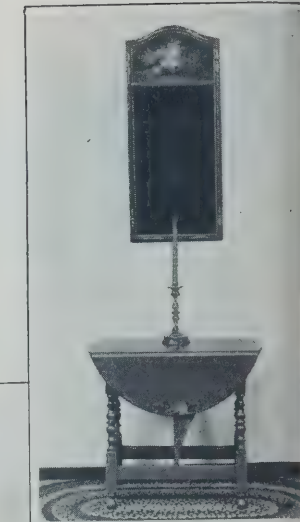
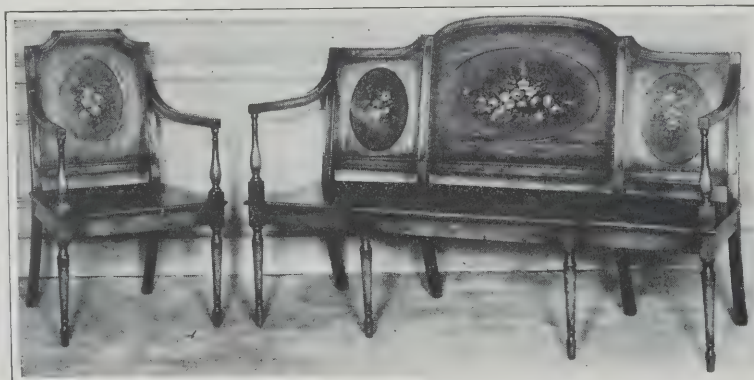
The too ornate, too-richly upholstered piece of furniture is very apt to be out of harmony with its companions in the simple home and can spoil the entire effect of a room just as can the wrong color. It is this growing demand for harmonious treatment of a room, for furniture that is an honest expression of ourselves that has brought us to an appreciation of the value of painted furniture, valuable alike from an artistic and from a serviceable point of view. This is the day of the servantless small house whose dominating note is livability plus charm and convenience and the easily cared-for, colorful surfaces of present-day painted chairs and tables, of beds and dressers, fill these requirements. In the matter of design, these modern painted pieces may be had in all periods and styles: 18th Century English, Louis XVI Colo-



In either plain wood to be colored at home or in designs and color to order, a breakfast set such as this is most hospitably inviting

nial, Early American, etc., while the lacquered cabinets and shelves hold all the beauty of those earlier pieces brought from the Orient by sea-going merchants from Nantucket and New Amsterdam. Pieces of this kind are not out of place in the most formal or richly decorated room, and more and more are they being used as color accents in hall and living room or, in fact, to lighten up dark corners and walls in any room.

Some of the new bedroom sets may be had of walnut, maple, mahogany or birch with flower motifs in dull colors that are softened under a glaze until they blend with the rich brown of the wood, while the spindles and legs have been shaded and touched up by hand. One particularly pleasing suite that



For a small hall nothing could be more pleasing than this butterfly table and mirror that may be had in all colors

took the quaintly splayed legs of its dressing table and oddly shaped bed rails from an early Cape Cod set, have been developed in velvety black enamel with panels and borders marked in blue-green and gold. Still other pieces of walnut have only the edges of the tops of the dresser and dressing table, the bed rails and edges

drawers lined in color to relieve the plain tone of the wood and to bring another color note. In all these pieces there is the finest workmanship; the drawers are dust and warp proof and guaranteed to glide in and out easily.

Walnut seems particularly to lend itself to this new furniture, and what could be lovelier than a bedroom set made of this rich wood with the top drawers of dresser and chiffonier, the foot-board of the bed and the front apron of the dressing table of maple burl, with a small inset panel in each piece of this with a hand-painted center, all designed in the simple style occasionally to be found in French furnishings! Still another attractive set is of French gray enamel with dull borders and drawer mouldings in old ivory.

If there is, perhaps, greater variety in bedroom sets than in other pieces of painted furnishings, this may be counted for by the fact that although there is a growing knowledge of the need for color in each of the other rooms, the average home-maker uses it more freely and daringly in the bedrooms than in any other part of the house.

Distinctive in design and quality the chair and settee need only cushions to bring the acme of comfort

Not for bedrooms alone, however, is this new-old furniture made. Halls, living rooms, dining rooms, sunroom, breakfast nook, yes, even the kitchen has its specially designed, well-made tables and chairs, either new designs or reproductions in all colors and finishes.

For the hall with walls of gray and wood-work in a deeper shade, there are small gray



An exact reproduction of the chairs of an earlier day



To bring color and charm to a dark room or corner nothing could be more attractive than this Chinese cabinet in gay lacquer



With all motifs put on by hand this gateleg table is highly decorative

hall tables and settees, as well as beautiful and exact reproductions of the beloved butterfly table in almost every color—Chinese red, rust, mulberry, old blue, jade and maple. Nothing could so easily bring a note of cheer and sparkle to a hall or breakfast room or to living room and library for an occasional table. Still other tables are there in these and other colors—a kidney table in old blue and tan; a mulberry gate-leg table with flower motif and fine border line in dull yellow, an end table with four legs in jade green; one with book trough in tan; a nest of tables in green and gold while a console table in red, gray, or mulberry would lend distinction to any hall.

The mirror, too, has not been forgotten and may now be had with its upper section so painted as to prove just the brilliant spot that will give character to a room or hall. In one dark hall with walls of yellow-tan, the console table and mirror frame in red lacquer with

chinese motifs in yellow turned that once dismal place into an entry cheerful and well-coming.

And who would not desire a Boston rocker of chestnut, its broad back-rail gay with flowers and, to accompany it, a hanging bookshelf and magazine rack of birch with yellow roses? Then, too, there are low chests to be had and Martha Washington sewing tables and queer little portable mirrors, with a drawer beneath, to be set on table or chest of drawers,

match any other pieces one may have, these to be stained, painted, or enameled as desired. This is of especial interest and value since colors in draperies, rugs, walls, woodwork, and other furnishings can be faithfully produced. Ready-to-finish furniture may be had in entire sets or as individual pieces in period styles for every room in the house and in solid mahogany, mahogany veneer, walnut, birch, chestnut, or gumwood.

To the manufacturers producing this furniture, one can send the color tone to be duplicated and its shade will be exactly matched. Where flower or other motifs in chintz and wallpaper are to be reproduced these are done by skilled artisans who see to it that no two articles are exactly alike, thus lending variety and added interest.

FURNITURE of this kind offers many possibilities to the woman who wishes to do the work herself, the manufacturers even going so far as to aid her with suggestions to develop harmonious color effects. In this

(Continued on page 84)



A utility chest this might well be called since it is capable of many uses and fitted alike to dining room or bedroom



The well-loved tip top table of an earlier day achieves added loveliness in color



The charm of this unusual low boy lies in its gaily colored Chinese motifs on drawers and apron and the design that reproduces so carefully the art of Chippendale

The Truth About Oil Burners

P. E. Fansler

Associate Editor, *Heating and Ventilating Magazine*; Secretary of Public Relations, American Society of Heating and Ventilating Engineers

SO MANY misleading and inaccurate statements are found in oil burner advertising, and so many more made by individual salesmen, relative to the adaptability of oil burners to any particular boiler or furnace, and to the efficiency and performance that may be expected from the burner, that extra-careful study should be made of any burner for which abnormal claims are made before parting with your money for one.

Just as there are many good burners available to-day, so there are many very poor ones, put on the market for a "clean-up," while the public enthusiasm for this new "heating service" is on the increase. While it is difficult to definitely indicate the kinds of burners you should not buy, it is possible to point out some of the characteristics of those to be avoided. At the same time we can see what it is that makes your boiler or furnace desirable or undesirable for any particular type of burner.

TWO TYPES OF BURNERS

THERE are many ways in which burners may be classified, but, for our purposes we shall group them according to the method of securing air for combustion. We call them "atmospheric" or "natural draft" burners, and "mechanical draft" burners. The first group depends entirely upon the natural draft induced in the chimney for the air supply; the other group uses fans or blowers for this purpose driven by small electric motors.

It is easy to see that the first group is a dependent one dependent upon the whims of the weather for the quantity of air that will flow through the chimney. If the outside temperature is low, the air still, and the burner in operation, the production of a large quantity of hot gases in the lower part of the chimney will be followed by the flow of a comparatively large quantity of air, or gas, through the chimney. If, now, a heavy wind comes up, the flow may be increased, if the chimney top is free from any influences of adjoining buildings or if it has a "suction head"; or it may become less if a steady wind is blowing and the chimney is under certain influence from a near-by wall; or if the wind is "puffy," an objectionable or even dangerous condition may arise through the production of "back-drafts" or blasts of air down the chimney. In other words, the element of *control*, so desirable, or perhaps necessary, in oil burners, as well as in all utilization of natural forces, is lacking. It may be

EDITORS' NOTE—House heating is one of the moot questions of the day and householders everywhere will be glad of this plain statement of fact from competent authority. Mr. Fansler is thoroughly conversant with the field and keenly aware, too, of the difficulty of the average man in ascertaining the truth about the multitude of burners—good, bad, and indifferent—being thrust upon his notice. *Garden & Home Builder* will gladly respond to any reader's request for further light on this important subject.

possible to control the flow of oil to meet the needs of your home, but the air supply that should be proportional to the oil, is beyond the control of the burner or of its control system.

On the other hand, the mechanical draft burner meters the oil supply at a rate determined to be the best for the particular boiler in which it is installed, and the air is adjusted to such an amount that the best possible efficiency of combustion is obtained, and *the ratio remains constant*, regardless of the temperature, or wind, or any other outside variable.

From the foregoing I do not want you to sweepingly condemn the atmospheric burner; there are many more of these in use than of the other type, and literally tens-of-thousands are giving "satisfaction" to the owners. You must realize that satisfaction is a relative term, and that your neighbor might be willing to nurse and be constantly adjusting a burner that you would not have in the house. Again, you must remember that there are two bases of comparing the results of oil burning; with another oil burner, and with coal, the domestic fuel usually replaced.

After having used, in my own home, burners of the cheapest, most inefficient and least stable type, I am frank to say that I would

continue to use one of this class rather than revert to coal; and there are several coal yards near by getting coal by tidewater.

In other words, if you are not too exacting, if you are willing to watch the burner as the weather conditions change, if you have a home of eight or nine average rooms, or less, and if your chimney is of reasonable height, size, and not influenced by neighboring buildings, one of the better class of atmospheric burners will probably make you an oil fuel enthusiast, with very little outlay.

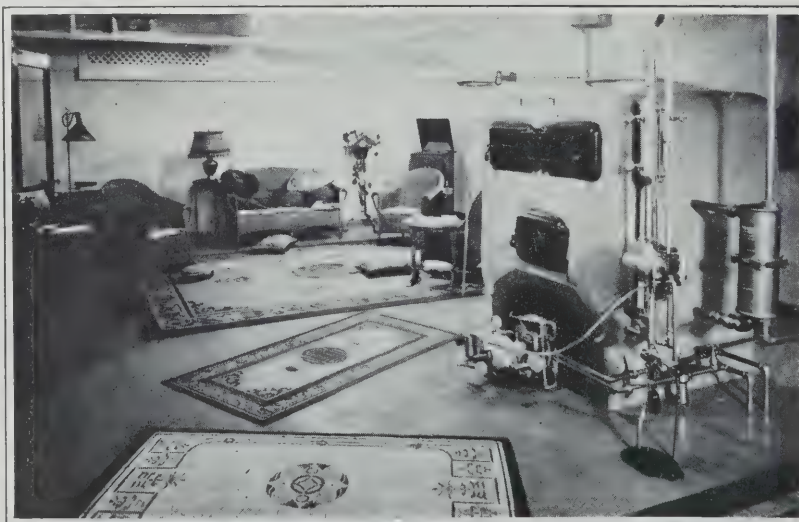
But, if the expenditure of a few hundred dollars is not a vital matter, and if you buy one of the better class of mechanical burners, and have it properly installed, you are almost certain to be able to go through winter after winter with a uniformity of temperature unobtainable with coal, and with almost nothing to suggest that you have a heating plant in the house.

And, if you had first used an atmospheric burner, the contrast would be similar to that of a "filver" and a Cadillac.

THE BATTLE OF THE TYPES

THERE are so many conflicting statements afloat as to the superiority of various burners, that it may be well to bring out some of the important points of oil burner design and operation. You will see, for instance, in a catalog, the statement that the shape, or type of flame of that particular burner is "right" and that all others, also thoughtfully illustrated, are wrong; or that only fundamentally correct principles of combustion are utilized in this burner, and that any other method of securing results is wrong. Frequently one of these so-called "laws," or two, or all, are entirely erroneous, or misleading. The curious thing about it is that many of the burners so burdened with too foolish verbosity are pretty good burners, and have so many good points to justify them that the piffle is not needed.

The "pot" type burners are claimed to be superior because there is no need to line the combustion chamber with fire brick. Next you find a burner that claims to be high in efficiency because of the use of the same refractories (fire brick) that the other eliminates. Then you will find the burner with the flat circular flame for which claims are made that it "produces the heat where it is needed" or the burner with the flame that "just burns" and "does not force the heat up the chimney to be wasted."



This domestic oil burner, installed in a small New Jersey home, was manufactured in California and carried to New York on a steamship which has huge burners of the same make and general type firing its boilers

(Continued on page 88)

White Geraniums for Indoor Decoration

Gertrude Shockey

BEAUTIFUL Geraniums are always acceptable as gifts and there are times when we wish for them in our own homes. Simple, cool, appealing—yet graciously alive—the white Geranium has a fetching, a snowy charm completely its own and is very attractive indoors. Whether as a centerpiece—I never let mine grow bulkily large—for luncheons, a decorative note on the library table, the buffet, or the bedside stand, such a plant is invariably good looking, and more dependable than cut flowers whose fadings are so fleet.

The one shown in the picture is lovely, L'AUBE (so catalogued) type. It is always popular, with its great, exquisite snow-white blossoms and rich green foliage. Where this particular plant, which I grew both as a pot and bedding plant, got its "peppery" touches of softest lavender, (of Mme. Landry, a picotee, aureole white) I have never been able to ascertain—they are so pleasingly harmonious, making it still more of an ornament. SNOWDROP is another fascinatingly suggestive single white, absolutely tintless. I like single white Geraniums best—and in the house.

One may have white Geraniums with double white blossoms if one prefers. LA FAVORITE is all that its name suggests and a purest white with blooms of surpassing loveliness. MME. RÉCAMIER is an equally satisfactory double white, too, with enormous trusses of spotless white flowers.

White Geraniums are not a whit whimsical in their tastes.

They are the least difficult, for me, of all plants. Merely a bit of morning shine in a sunny window, a fresh drink when necessary, and for splendid blooms and foliage too, a monthly dessert of good plant food. I use only poultry droppings—a generous spoonful to each pot; taking care that these nuggets do not burn with their caustic nudging.

I keep them in small pots. Which is a two-way joy; being less burdensome to care for and, my experience proves to me, they bloom best if the roots are kept confined in close quarters.

Becoming really pot-bound is no serious malady, so long as the food and drink supply doesn't run out. I make the root bed of rather rich garden soil atop an inch or so of charcoal, pebbles, or broken crockery, for drainage.

When potting, I place the plant in about two-thirds of this loam; firm it into nice position, gently pour in a bit of water, and then fill the pot to the top with soil and firm again. Seldom do I ever have a plant to wilt—which I ascribe to this root dampening. I

never permit the roots—or a freshly made slip—to be exposed to either air and sun when potting.

Rooted cuttings give delightful blossomy results. This rooting should be done in the very late fall. I have started them in late winter and had them blooming by May. Temperature must be kept warmly even both day and night for this, however, and only thrifty strong slips used.

They'll thank you too, noticeably, for an occasional dew and gentle rain bath—Geraniums are noted bath-lovers. The thus dust-free leaves are so fresh and sumptuous a green and how the buds swell afterward! Never subject white Geraniums in full bloom to dashing, pelting showers. That utterly wrecks their pure, bewitchingly dainty selves.

I let them rest during the winter; when my scarlets just naturally become more colorfully, and essentially, cheering, when all is so icy and drab outdoors.



An exquisite snow-white Geranium catalogued as L' Aube, grown by the author both as pot and bedding plant and which has developed unexpected "peppery" touches of purest lavender



AMERICAN architecture, like the American people, is not all of a piece—Europe, even the Orient, has trickled, keeps trickling in, by big bits, by lesser bits, but each bringing new notions that eventually mould the whole. Many people feel that "Colonial" architecture, the forthright, simple-lined mansions of our fathers, are the true expression, the only true American expression. It is an understandable feeling and certainly those early houses had, still have, both meaning and charm but there are other currents running these days! Latin blood, Norman blood, Scandinavian blood, each craving its own angles, its roofs peaked or flat, its walls trowelled to catch sunrise or moonset, a touch of its own particular brand of romanticism. Uncomfortable are they, these new-old-fangled houses which pitch sharply skyward? People who design them, people who live in them tell us not, for they are planned with air spaces, insulation, every present-day comfort. And despite their comparative recency in our land, are they not, after all, quite as genuine an answer to the more diversified mood of these times as were the simpler solutions of the simpler Colonial period?



Three views inside Mr. Robert M. Haig's house at Riverdale, N. Y., designed by Julius Gregory (plans and exterior opposite). Arched doorways, plain unpapered walls, simple built-in bookcases, and absence of unnecessary detail give refreshing effect



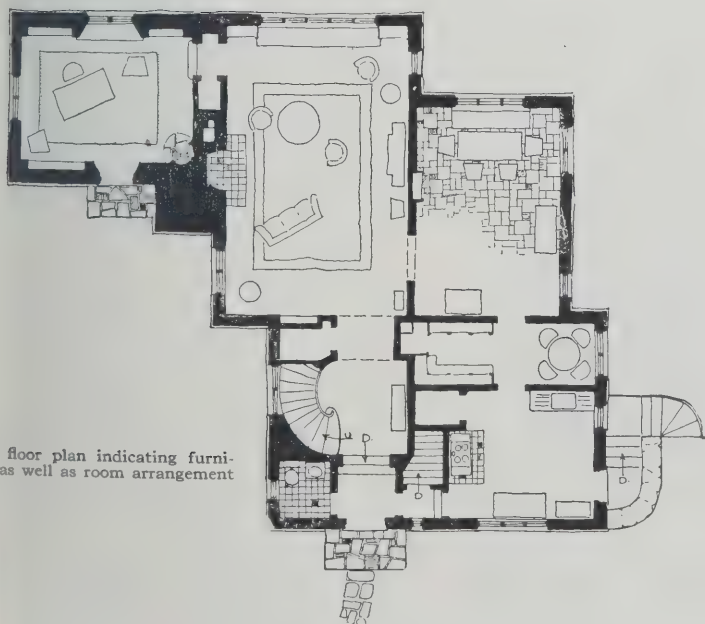


Mr. Robert M. Haig's Home

at Riverdale, N. Y.

Julius Gregory, Architect

Photographs by John Wallace Gillies



first floor plan indicating furniture as well as room arrangement



plan showing location of pieces of furniture

Big Doings in Dahlias for 1926

What the Enthusiast May Look for in New Varieties—Show Suggestions for the Amateur

Derrill W. Hart



IN THE fall of this year more exhibits of Dahlias will be staged by both commercial and amateur growers than have ever before been staged of any other one flower.

Looking toward the promise of the Dahlia in 1926, Mr. Richard Vincent, Jr., President of the American Dahlia Society said, "With the increased interest in Dahlias in the many garden clubs and affiliated societies we may look in 1926 for the best year in the history of the Dahlia. There are more Dahlias planted throughout the United States than at any time since the flower has been grown in this country." And the reader needs only to look around his own neighborhood for a local confirmation of this observation.

A Dahlia show is a liberal education and especially valuable in giving you a direct comparison of the hundreds of good varieties. If you have never seen a "big time" show, a visit to such a show will more than repay you, especially to such shows as the American Dahlia Society, in New York City; the Dahlia Society of California, in San Francisco; or the special show to be held in September at the Sesqui-Centennial Exposition, in Philadelphia. Herewith we are giving dates of several of the larger shows where both commercial and amateur growers exhibit, and where the best standard varieties and the 1926 novelties will be shown. In addition you will see Dahlia exhibits at these shows that will give you not only new ideas, but some impressive pictures of the decorative possibility of the Dahlia.

New York (American Dahlia Society Show)
104th Artillery Armory, B'way & 67th St.,
Sept. 28, 29, 30.

San Francisco (Dahlia Society of California),
Aug. 26, 27, 28.

Boston (New England Society Show),
Sept. 11, 12.

Philadelphia (Sesqui-Centennial Show),
Sept. 14, 15, 16.

Camden (New Jersey State Show), Sept.
20, 21, 22.

New Haven, Conn. (New Haven Society),
Sept. 21, 22.

Red Bank, N. J. (Monmouth County
Hort. Society), Sept. 29, 30.

Los Angeles (Southern California Dahlia
Society), Sept. 17, 18.

Trenton (Trenton Dahlia Society), Sept.
10, 11.

New Brunswick, N. J. (New Brunswick
Society), Sept. 10, 11.

At four of these shows the Garden & Home Builder Achievement Medal will be awarded to a Dahlia of especial merit. The shows receiving this medal are: the National at New York, Sesqui-Centennial (Philadelphia), the San Francisco, and the New Jersey State Show at Camden. There have been two previous winners of this medal and in each case

they are truly good Dahlias, namely the varieties Robert Treat and Herald-Tribune Élite.

WHAT may we expect in 1926 in the way of new development in the Dahlia? For one thing the Dahlia has not yet reached its limit of color possibilities, and judging by the 1925 seedlings which will be in these 1926 shows, the public will see new shades in what we might term "metallic reds and oranges." One variety which was exhibited last year (Firefly) showed a new brilliance of color, and 1926 will see several varieties shown which will exhibit a brilliancy greater than anything seen to date. We will see good new Cactus varieties. The Cactus class has a long way to go before it duplicates the number of good varieties of the Decorative and the Hybrid-cactus classes. In watching the people at the big shows last year, it was interesting to note how they were attracted to in the Cactus varieties and it would be well for the sake of the Dahlia if several new Cactus varieties are shown this year.

In the Decorative class we have already mentioned the brilliant new colors in addition to which we will also see new shadings in what we might call "blended color." Especially is this true of pinks, burnt orange, and salmon. It would be exciting if a really deep orange Decorative should make its appearance; something approaching the brightness of a Calendula in color. We will also notice that practically every flower exhibited this year will be on long stems. It is certainly a definite step of progress indicating more sturdy plants and better keeping quality.

Most of the present-day standard varieties are the result of chance pollination—a hit-or-miss question of luck. Some of the growers are now breeding along definitely selective lines and, therefore, it is fascinating to speculate upon what the future development may be and whether such definite blood lines in

color and form will give us new "breaks" in the Dahlia.

Perhaps you—the present reader—are going to exhibit this fall and would like to have a suggestion or two regarding increasing your opportunities to carry off a first prize in your local garden club show, especially last year you cut the choicest bloom in your garden and it wilted before you could get to the show room. If you play in luck and find that your plants will reward you at show time with some good blooms, proceed thus: cut them the night before the show and put into a bucket of water in the cellar. If you have no cellar put them in a cool dark place but not in the ice-box. Cut the stems at least 18 inches long, and longer if possible. Take care that you do not bruise the flowers because perfect condition counts a long way toward winning a prize. It is better to secure a large commercial florist's box to carry your blossoms to the show than to try to carry by hand or in vases. Many times has an exhibition's prize blossom fallen from the back seat of the car. Secure a box deep enough to protect the large blossoms a long enough to enable the flowers to be packed in the box face up, stem horizontal on bottom of the box. When you reach the show room stage your flowers strictly in the classes in which they belong. If any have wilted en route, put the stems in hot, but not boiling, water. Put a handful of salt to a gallon of water and leave the stems in the hot water in a bucket for 15 minutes. Then remove to cold water and the chances are that the blossom will revive. Try to have your exhibits staged on time and as uniformly as possible. If your show committee is furnishing vases then of course you are at its mercy; if not, use uniform vases. In any class calling for more than one blossom match your flowers in size as nearly as possible. There is a temptation to show the biggest blooms without regard to uniformity. Providing other points are equal, 3 blooms uniform in size even though not so large, will win over an entry with one monster blossom with two smaller ones as teammates. Be sure to label every variety and make certain you have proper show tags.

Remember the judges do their best to place the awards fairly and a frank question or two after you've been defeated will teach you a lot more than an unspoken criticism of the judges' decision. Showing Dahlias is a true sportsman's proposition and should be taken in that attitude. It is the flower that has brought more men into garden shows than any other and lends itself to exhibition competition in the same personal way it grows in the garden. Each flower presents its own personality and individuality.

All in all, it looks as though the Dahlia enthusiast has an entertaining time and a good of him in the 1926 show room and garden.



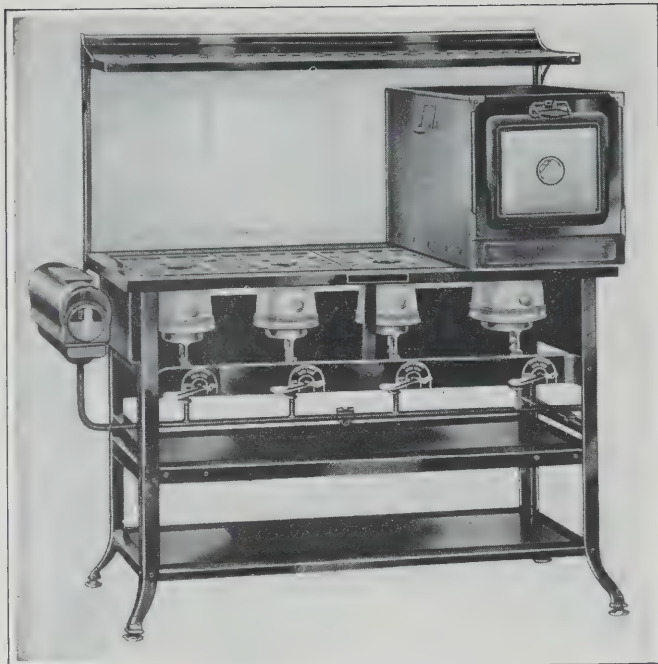
Silver medal to be awarded by Garden & Home Builder at four of this fall's shows for Dahlias of outstanding merit. Previous recipients are Robert Treat and Herald-Tribune Élite, both fine flowers



Photograph by Mattie Edwards Hewitt

HOME OF COLONEL FRANKLIN D'OLIER AT WYNNEWOOD, PA.

Native stone in dwelling and path makes of this Pennsylvania house and garden a pleasing unit. Phlox and Lilies, with dwarf Alpines between the stones, furnish abundant bloom at this time of year



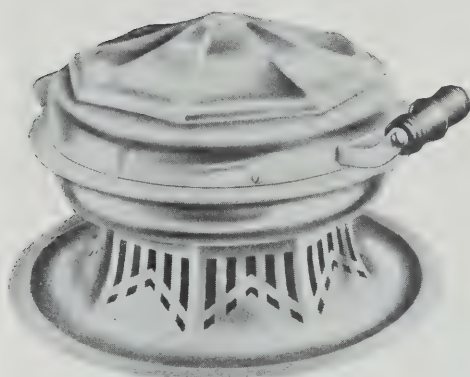
Clean and easily managed is the modern oil stove that solves so many kitchen problems in rural communities



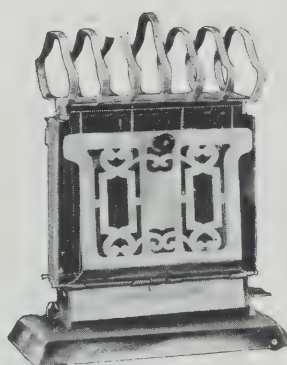
Where a kitchen must have its coal range in winter the question of a cool kitchen in the summer is answered by this range for use with either wood, gas or coal

New Servants in the Kitchen

Photographs by courtesy of Walker & Pratt Co., Edison Electric Appliance Co., The Swartzbaugh Mfg. Co., Manning, Bowman Co.



The modern waffle iron makes four waffles at a time done on both sides without smoke or odor



Toast need not be touched by hand when made on this toaster that has a rack for keeping it hot when browned



Working on the plan of a thermos bottle this convenient electric fireless cooker, will be found invaluable



Clean, sanitary, efficient and cool is this electric range that bakes and broils, roasts and stews at slight cost

With a grill like this a whole meal for a small family can easily be prepared at the table



AMONG OUR FRIENDLY NEIGHBORS

Readers' Open Column for Exchange of Comment and Experience



Gladiolus that Prove Hardy

TO THE EDITORS:

In view of the discussion stirred up about hardy *Gladiolus* last winter, it may be of interest to record my experience this season. Eight sorts were planted in an exposed bed, open to the north and west, and were protected by a light mulch, such as I have been advising. Of these, *Gladiolus atrovioleaceus*, a bell-shaped little purple sort, has blossomed and faded; *G. tristis* is in bloom; *G. byzantinus* and *G. segetum* showing color. *G. communis* and *G. Colvillei* both wintered in fine shape, but have not yet (June 27th) shown flower buds. The bed in which these are growing and were wintered was frozen solid the first of April, when I removed the mulch. The only serious casualties are two of the *G. tristis*, which started growth under the mulch in early winter, and were frosted back. These survived, but have made a poor growth and failed to bloom. The more exposed ones, which did not sprout until April, are blooming nicely.—FORMAN T. McLEAN, *Kingston, R. I.*

Snail Shells as Delphinium Food

TO THE EDITORS:

For some time the Garden Neighbors have been laying stress in their letters on a lime soil as an essential for growing fine Delphiniums. Last year I suddenly awoke to the reason for my comparative failure to produce large, open florets on strong spikes; the bed where my score or so of plants were growing was in the first place poorly drained and, secondly, completely devoid of lime. The obvious remedy was to raise the bed by considerable filling-in and to add a quantity of lime to the soil. And herein lies my discovery, a way of doing both in one operation. For the filling-in I used several basketfuls of marl, a substance composed largely of carbonate of lime, to be found on many lake shores in this vicinity. It is apparently produced by the moldering away of myriads of tiny snail shells, and I hope that it is in the cause of "Better Delphiniums" that they have unwittingly abandoned their spiraled houses year in and year out.

The plants that received this treatment show a decided improvement this year in size of the spikes, which are about to open (June) and in freedom from blight; but of course some of this improvement is merely a matter of natural growth, and the result so far can-

not be regarded as a perfectly conclusive proof of the potency of marl for Delphiniums. However, I intend to repeat the method, and I suggest that those Neighbors whose beaches are unsuited for bathing because of the marl, recoup their loss by using it as a dressing for their Delphiniums. That it has fertilizing value of some sort is undoubted, as a Mr. Schumacher of Ann Arbor raises Dahlias, Hibiscus, and other flowers to extraordinary size on a strip of lake shore the soil of which is a mixture of marl and rich muck from continued rotting of marsh hay.—ROGER PACK, *Ann Arbor, Mich.*

Wanted—Good Pruning Shears

TO THE EDITORS:

Recently I lost a pair of pre-war pruning shears—an imported pair, light, strong, of excellent material, and which did not tire one nor interfere with rapid work. To replace them is an exceedingly hard task apparently. Several hardware stores in various Eastern cities have been visited, also seed houses. So far only American-made pruning shears have been found. None of them anywhere approach that pre-war imported pair. Of course, it is exceedingly unpatriotic to criticise home-made products and I was severely criticised by a southern New England seedsman for saying the American-made pruning shears leave much to be desired. If the desinger of the American-made article had to work with them all day, and, as some of us have to do, day after day, at certain seasons of the year, they would be extremely exasperated with their own products. They contain poor material, the catch which closes them has poor springs, or is a clumsy device. When really good material and workmanship are found the shears are either so small as to be easily carried in the vest pocket, or are entirely too heavy.

For some time I thought maybe I was too particular, but recently one of the very large nurserymen asked pointblank where he could get some good pruning shears. "Well," I said, "the only good pair of pruning shears I know is a pair of Henkle shears I had for years and lost. Looks as if I would have to import another pair." "That's the trouble," he said, "I cannot find a decent pair of shears that a man can work with all day without importing them," and started off enumerating all the troubles already described. I shall visit every seed house I can, looking for a real pair of shears. In the meantime let us

hope that some American manufacturer will turn out real pruning shears for the man who has to use them all day. The only way we can get them is to make a kick.—P. T. BARNES, *Philadelphia, Pa.*

The Trailing Harebell Again

TO THE EDITORS:

Let me add my testimony to the pool of experiences with *Campanula isophylla*. I bought my plant from John Lewis Childs in 1914, and grew it as a house plant until nothing remained but a few stubby shoots. I then planted it in the open ground on the east side of the house and thought that would be the last of it. We had a severe winter, very little snow and very dry ground. In the spring I was surprised to find, when digging the ground, dozens of healthy shoots coming up. The plant grew and bloomed, and was a mass of waxy white star-shaped flowers.

I started a number of cuttings and gave them to a local florist who used them in porch boxes. Since then he has always had them in stock.

I have heard that there is a blue variety but have never seen it. Carl Purdy of Ukiah, California, has it listed. It would be a very fine plant for rock gardens as it stands heat and drought.—CHARLES C. RHOAD, *Greeley, Colorado*

[*Campanula isophylla* is normally blue; the white form is a variety of the former.—Ed.]

Success With Kurume Azaleas

TO THE EDITORS:

Two years ago in August I bought a dozen small plants of Kurume Azaleas in different colors. As soon as the plants came I prepared a box four inches deep, filled it with sand and bedded them in it.

I placed the box in a sunny but sheltered location and sprayed the plants several times a week with a brisk shower. They grew well and soon needed shifting to larger pots. Just before taking them indoors in early October I inspected every ball of earth and shifted all that were root-bound. I used a mixture of leafmold, some rotted wood from an old stump, good garden earth, and a little fine cow manure.

The pots were bedded in sand in a larger box at a sunny east window, and on November 2nd the first blossom opened on Snow, a clear pure white. Every plant bloomed and there were flowers up to the middle of May when

the plants went out-of-doors again. They were nearly all repotted before being settled for the summer and the spraying was continued as in the previous summer.

Last fall the plants were all in four- or five-inch pots and in luxuriant foliage when brought into the house. A considerably larger box was needed to accommodate them, but the same arrangement was made as before. The blossoms began to open again in November and completely covered the plants, forming miniature trees almost hidden by blossoms. Christmas Cheer, Salmonea, Snow, Sweet Lavender, Salmon Beauty, Pink Pearl and Hinodegiri are the most profuse bloomers. Coral Bells has smaller flowers and not in large clusters. Appleblossom was rather a shy bloomer the first winter, but did better the second. Sweet Lavender and Snow broke all records and were still blooming in June.

They need frequent watering and it is most important that the foliage be kept clean. Plunging the pots in sand prevents the fine roots from drying out and the plants have more vigorous growth and richer foliage under this treatment. They do not like being root-bound and do better when sheltered from the hot afternoon sun in summer.—K. W. LAWSON, *Edgewater, N. J.*

Gardens Freed from Rule o' Thumb

TO THE EDITORS:

It was with great pleasure that I read the comment by Agnes Fales Huntingdon and the letter from M. E. H., Elizabethtown, N. Y., in the June Garden & Home Builder. I have often wondered why certain things were considered so necessary to a beautiful and successful garden plan. One of these things is the almost inevitable axis. It seems so absurd to put Nature in the straightjacket of geometry, and I could never quite see what would be the determining feature. Most of the small houses of to-day are not perfectly symmetrical and a far greater per cent. have only one egress from the house to the garden and that one is the kitchen door. That leaves the small garden divided primly through the center and on this are strung arches, gates, sun-dials, pools or bird baths.

And that is another point. Why, oh, why, must we fill our tiny gardens with so many white wooden things? Our town fairly bristles with lattices, arches, etc.—all a glaring white, on which it seems to be impossible to grow vines of any sort. And seats! One sees seats in places one feels sure no sane person would enjoy sitting. And why should it be a hard and fast rule that a seat should be the goal of every path. I can imagine almost any other place that I'd rather

sit than staring back along the way I came. I really can't see why every path must have some object at the end.

As to calling a garden a "living-room,"—this sort of label certainly does sound silly, though I know that mine is lived in far more than the house is, in the summer. I really live when I am there and in the house I merely do the things that must be done every day so that we may eat, sleep comfortably, and do both in a fairly sanitary environment. Every spare moment, and many stolen ones are spent living in the garden, digging, watering, transplanting or just walking around loving the things that grow there. I can't say I get much out of books in the garden, for there are so many things to distract one's attention. About the time I find my place an oriole comes to bathe or a catbird begins to sing or a posy nods at me and the book is forgotten.

I am glad, too, that someone else likes mille fleurs also, for sometimes I feel a bit piggish that I should have so many kinds of flowers growing in my tiny garden. But try as I may, I can't resist their appeal. Every year I add a few new faces and somehow I can't give up the old ones that I love. They stay and the new ones find a place too.

That brings me to the letter. I, too, love the old forms best, though of course there are a few exceptions to the rule. I can't see any beauty in Delphinium whose single flowers are the size of a cup or Petunias ruffled fantastically, or Peony-flowered Dahlias. In fact I don't want any flower to be bred to look like another, the exception being Dahlia-flowered Zinnias and the reason being that Zinnias are easier to grow in my garden than Dahlias! I am not old enough at gardening to know many of the older forms, but I do prefer the ones not bred all out of shape and to sizes quite monstrous.—DOROTHY DOANE HAYNES, *Winfield, Kansas.*

Clove Pinks—Crêpe Myrtle

TO THE EDITORS:

I wonder if Mrs. R. M. Davidson, Boise, Idaho (page 368, January, 1926), has ever had the double, pink, hardy Clove Pink? I think it by far the most beautiful of all Pinks and I have never had the calyx split. A neighbor of mine tells me of a pink and

white variegated double. Who has tried out this one?

Will some Garden Neighbor tell in the Open Column what to do to Crêpe-myrtle growing in a tub to induce it to bloom? The one I have is three years old and a fine shrub. I winter it in a light cellar.—OLIVE M. GOENS, *Burdett, N. Y.*

—The Crêpe-Myrtle must have its wood thoroughly ripened in the summer sun. Your location is doubtless too far north for the plant to flower.—ED.

Old-Fashioned Roses and Sweet-Peas

TO THE EDITORS:

In the June number of your magazine M. E. H. of New York asks for information about certain old-fashioned Roses and other flowers. The Climbing Rose Baltimore Belle, also the Roses Bon Silene, Cornelia Cook, and Safrano may be obtained from the Dingee and Conard Co. of West Grove, Pa. It is rather late for Sweet-peas but the grandiflora variety may be found in the catalogue of the Lou S. Darling Seed Co., Petoskey, Mich. There are no separate colors offered, only the mixture.—M. WOOD, *Loganville, Wis.*

TO THE EDITORS:

In answer to the question of M. E. H. about Sweet-pea seed, let me state that you can buy the old-fashioned kind from the Henry Field Seed Co., Shenandoah, Iowa. From the same source you can buy the Baltimore Belle Rose.—MRS. ZENNIE LOWDEN, *Chattanooga, Tenn.*

Success in Landscaping

TO THE EDITORS:

It might interest you to know that in reading a copy of your magazine about four years ago I was so impressed with the beautiful illustrations and excellent text that it occurred to me I also might do a little landscape work. Handicapped by my complete lack of knowledge of flowers and other things which go to make up a garden, I found it difficult to make a beginning. I had a keen desire to work out my own garden problems and it has taken quite some time to produce anything in the way of worth while results.

I have grown a few things taken from the grounds of my old northern New York home and raised a fine lot of mountain trout in my lily and fish pond, fed by a natural spring—quite a rare thing in this part of Ohio, by the way.

The accompanying picture is of my sunken garden—from a cow pasture to a garden in four years.—C. W. THOMAS, *Findlay, Ohio.*



Mrs. C. W. Thomas, the maker and owner of this garden at Findlay, Ohio, writes that it was literally a transformation "from cow pasture to garden in four years" (see letter at right)

Prize Contests and Announcements

The Latest Plan Improvement

THE June award goes to Miss Estelle L. Wellwood for the suggestion which seems the most essential and the most practical, selected from nearly half a hundred entries from nearly half the states in the Union ranging from Massachusetts south to Texas and out to the Pacific Coast—another straw which indicates that the zest for home building blows pretty much all over these United States. The winning suggestion follows:

IN THE plan of Mrs. Albert F. M. Chandler's house, appearing on page 354 of the June issue of the *GARDEN & HOME BUILDER*, there are several convenient alterations that could be made with little difficulty.

On the first floor, if the closet under the stairs were made smaller and the door laid at a different angle, an entrance

would be gained from the dining room to the hall, saving the inconvenience of having to pass through either kitchen or living room in order to reach the dining room.

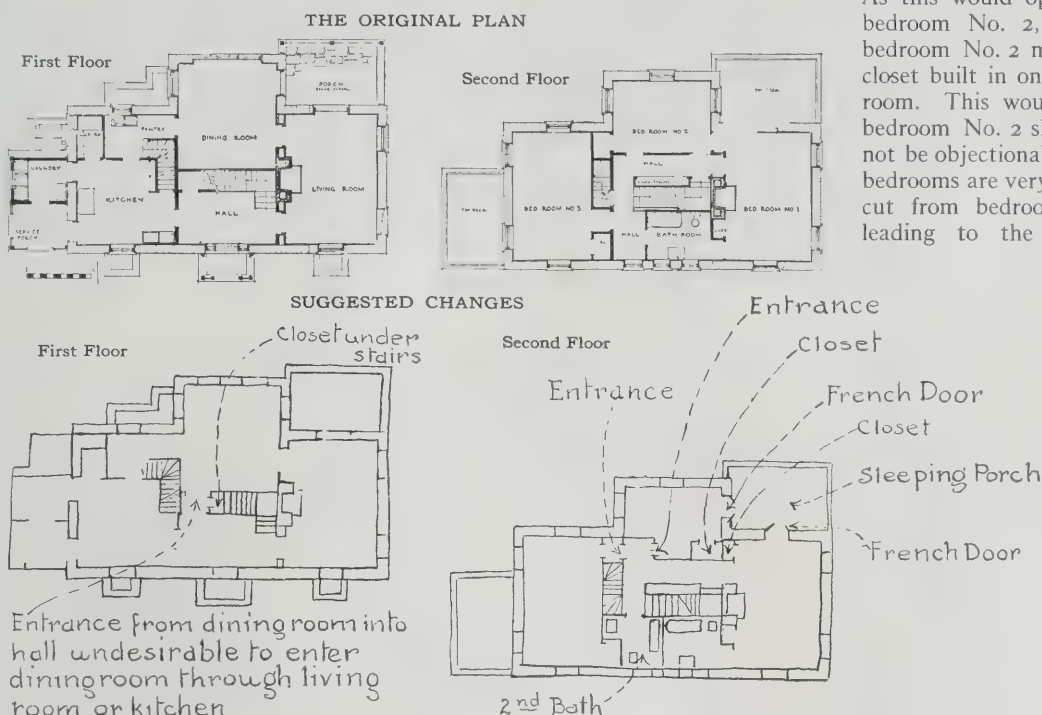
On the second floor the changes I would suggest are somewhat more elaborate, but I do believe they would improve the arrangement. A second bathroom seems to me essential in a

house of this type—a house which is willing to devote space to two staircases. This bathroom could be inserted next to the one already existing, thus making plumbing arrangements as simple as possible. This would demand a change of the entrance into bedroom No. 3, but with little trouble a door could be cut through at the back of the room as indicated.

As this would open into the closet of bedroom No. 2, a new entrance to bedroom No. 2 must be made and the closet built in on the other side of the room. This would reduce the size of bedroom No. 2 slightly but this would not be objectionable since the other two bedrooms are very large. French doors cut from bedrooms No. 1 and No. 2 leading to the upper porch would

bring more air into the rooms and would permit the use of the porch for sleeping purposes. A closet could be added in the space beside the entrance door of bedroom No. 1 as the one closet allowed to that room is rather small.

ESTELLE L. WELLWOOD,
New York City,
N. Y.



\$100 in Prizes for Garden Photographs

(Entries close October 1st)

TWO prizes of \$50 each are offered to Garden Clubs for the most attractive and interesting photograph (or photographs) of a garden made this year. Contest closes October 1st, 1926, by which date all photographs with explanatory details showing how the garden was made must reach the Editors.

A club may submit one or more photographs of any garden in its district. The photographs must be suitable for reproduction and should have about a thousand words of explanation as to how the garden was worked, what it accomplished, and some account of the most interesting features. We reserve the

privilege of purchasing at regular rates any material submitted. Unsuccessful entries will be returned only when requested and stamps are enclosed for postage. Address: Photo Contest, % The Editors, *GARDEN & HOME BUILDER*, Doubleday Page & Co., Garden City, N. Y.

Awards Still to Be Made

Dividends in Contentment

(Contest closed August 1st)

THE offer of \$100 as a prize for a little human interest story of an adventure in going back to the land has, we are gratified to state, brought out a number of really interest-

ing accounts of experience. Entries closed on August first, and the duty of adjudication is begun. The winner will be announced in the first issue possible after this, but as our office

schedule is about three months ahead of the appearance of the issue it must be October or November before the award can be announced on this page.

Two More Plan Improvements

(Contest closed August 1st)

BEGINNING last January and having run to a successful finish with the August issue, this monthly offer of \$25 for "a simple, practical improvement on any plan of either garden or house, or both, appearing in each number" brought conclusive evidence of the widespread interest in plans, particularly those of the house. The reasons for this preponderance of interest are fairly obvious: (1)

The fact that garden design has not yet fully come into its own in this country. People in general recognize the necessity for well-planned houses but are only just commencing to realize that plan in the garden is quite as essential for final beauty and fitness. (2) The fact that gardens are such extraordinarily personal expressions, such sensitive and fluctuating things, dependent upon so many factors

beyond the wish of their creator and oftentimes outside his control—sunshine and temperature, heat and cold—all of which make it difficult, much more difficult than with houses, to arrive at any sort of widely applicable plan.

The award for July will appear in October and will be followed in November by the announcement of the prize-winner for August with which the contest closes.



The National Garden Association

Formed to promote the annual observance of National Garden Week

LEONARD BARRON, F.R.H.S., President

Honorary Vice-Presidents: J. HORACE McFARLAND, MRS. FRANCIS KING, MRS. RUSSELL TYSON, MRS. THOMAS G. WINTER, MRS. SAMUEL SLOAN, MR. FREDERICK NEWBOLD, MR. ROBERT PYLE, MRS. JOHN D. SHERMAN.

Coöperating Societies: SOCIETY OF AMERICAN FLORISTS AND ORNAMENTAL HORTICULTURISTS; NATIONAL PLANT, FLOWER AND FRUIT GUILD; AMERICAN DAHLIA SOCIETY; AMERICAN IRIS SOCIETY; ONTARIO HORTICULTURAL ASSOCIATION; AMERICAN FORESTRY ASSOCIATION; WOMEN'S NATIONAL FARM AND GARDEN ASSOCIATION; WILD FLOWER PRESERVATION SOCIETY; NATIONAL HORTICULTURAL SOCIETY; THE AGASSIZ ASSOCIATION; THE SCHOOL NATURE LEAGUE; SOCIETY OF LITTLE GARDENS.



EVEN though some of the societies coöperating in the work of the National Garden Association may have their activities localized in great measure, they are still of great interest nationally as showing the way to developing and carrying on similar work in other communities. One such organization is The School Nature League of New York City. The program carried on each year by this society could be emulated in other cities and the support given this League by civic-minded folk and members of garden clubs in and around this congested locality should be given in even greater measure in other communities where the opportunities for gathering nature material are greater.

Organized in 1917 in one school, the work of this League has grown until there are now 27 nature rooms in the various schools throughout the city. Broad in the extreme is the aim of the League: "A nature room in every school," and based on the sincere conviction that it is the right of every child to know a little something about nature.

That first nature room opened nine years ago is a typical one. It is indeed unlike most class rooms, since there are no desks and the blackboards seem to be made as a background for vines, snake skins, etc. The tables in this best of class rooms hold displays that change from month to month as the young naturalists bring in treasures they have found or that have been contributed. Such a room to any city neighborhood is better than a museum: it is the neighborhood's own treasure-chest. In this and those other nature rooms there are regular lessons given on seeds and fruits, common evergreens, on grasses and sedges and shrubs, these lessons being supplemented by good charts and the many collections of wild things. Who can estimate what this glimpse of a bigger, sweeter, broader life can mean to the city child, born and brought up in a city canyon, his only playground cement streets!

Material is always needed for this work; there is never enough. Right here is where each garden club can help so materially, and each individual will find it an easy matter to aid such work. Books and magazines are needed; charts, aquariums, jars or tanks, sea-shore sand, rich garden soil, shallow pans or trays for displaying mosses, animal cages, oilcloth or burlap for covering walls and tables, small, neat boxes for holding specimens, small cans, twigs, flowers, seeds, nuts, cocoons,

moths, mosses, etc. are just a few of the many, many articles such a room can use.

This work of supplying material should not be spasmodic, and the surest way of preventing this is to have a garden club or an individual or group of people "adopt" some nature room in a certain school and see to it that this room is abundantly supplied with the many natural wild things that are of such interest to the eager minds of children. The League will send to all interested in this a list of suggestions for collecting material, this list arranged month by month. The suggestions for September are: common wild and garden flowers, grains, grasses and sedges, Thistle, Clematis, Bittersweet, Cat-tails, Milkweed pods, Sumac, acorns, nuts, autumn leaves, caterpillars with the plant or branch on which they have been feeding, grasshoppers, locusts, crickets, katydids. Not only will the League send these lists but also specially prepared boxes for packing the material in.

In addition to the 27 nature rooms which the League has started, there are also 19 clubs which meet after school for study and walks and talks. Nor is this the only use made of these rooms. They are open after school hours, and the children from the streets are free to wander in, to come and go as they please, learning informally from the teacher or volunteer worker in charge. In this way a widespread interest has been aroused.

The work of caring for these rooms and their precious material has fallen on the various teachers and an occasional volunteer, entailing many hours of extra work; but so great has been the interest aroused among the children that these hours have been gladly given. As an incentive to do their best in this work, the League gives a button to the boy or girl who has shown by means of a test, a wide-awake knowledge of the objects in his or her nature room. The League also gives each year a desirable medal to the boy or girl who, in the estimation of principal and teachers, has done the best nature study work during the year. Twice during each school year, a whole school district is invited to a flower show on a large scale held in a public school, a playground or assembly room usually being set apart for this exhibition that means so much to these children from all parts of the city.

Out of all this work there has grown something particularly fine—a nature camp in Massachusetts, a summer school in honor of Alice Rich Northrop who started the first nature room. At this camp in the Berkshire

Hills "school children who have shown a genuine liking for nature study may, with ideal surroundings and under competent leadership, enlarge their vision of a world but dimly glimpsed in the nature room."

Last year at this camp was "Boy's year" with about 44 boys ranging in age from 12 to 15 years. The girls have held the camp this past summer, putting in happy, well-filled days in nature study, in hikes and sport, with plenty of time for play.

For further information about this society that is working so earnestly and so quietly to help the city's children to a fuller realization of what life may be, send inquiries to The School Nature League, Public School 62, 25 Norfolk St., New York City. Aid this League or start one in your own community.

OF SPECIAL interest to Southern gardeners is a small book issued by the Garden Club of Jacksonville, Florida. The booklet is the first of its kind and is an authentic textbook for the use of all interested in the gardens of the South, covering (as its title shows,) "Annuals and Perennials for Florida." It is in fact a compilation of interesting material gathered by this far-visioned organization and covers the very things that gardeners in the South wish to know. Such topics as Perennials in Florida, Flower Seed Planting Guide, Plants for Sun or Shade, Succession of Bloom, Hardy Plants, Summer Blossoms, Native Annuals and Perennials, are among the thirty subjects considered. In a state with such a range of climate that in its northern part gardeners plant Zinnias in the spring and early summer months, while in the South at Palm Beach these flowers are planted in the fall and winter, such a book as this will be found most instructive. It is for sale at a very slight cost and may be obtained from Miss Meigs, 1450 Riverside Avenue, Jacksonville, Florida.

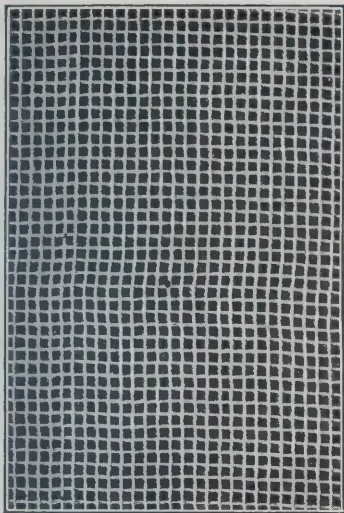
Another book that holds much for lovers of outdoors everywhere is "Nature's Program," a book that will help each one to enjoy nature's year-long program to the utmost, since it covers the story of flowers and birds month by month. There is only a postage charge of twenty-five cents for this guide. For full information about it or for free constitution, program and by laws for organizing a garden club, address

The National Garden Association,
Garden City, N. Y.
Ellen D. Wangner, Secretary.

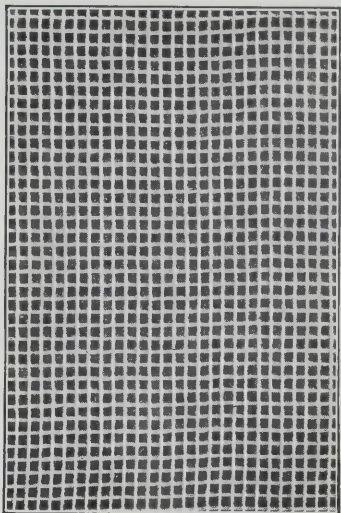
Three Travel Stories of "Tulipland" Showing Canals and Castles, Bulb Fields and Gardens, Windmills and Other Picturesque Features. Films of Special Interest to Gardeners and Available for Clubs or Individual Groups upon Application

FIFTH ANNUAL NATIONAL GARDEN WEEK, APRIL 17th—24th, 1927

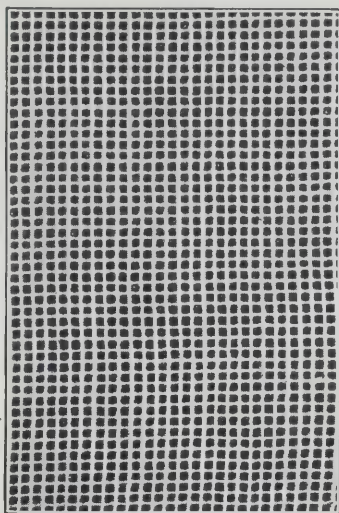
Here is lasting beauty for your windows



1. Quaker Net before washing

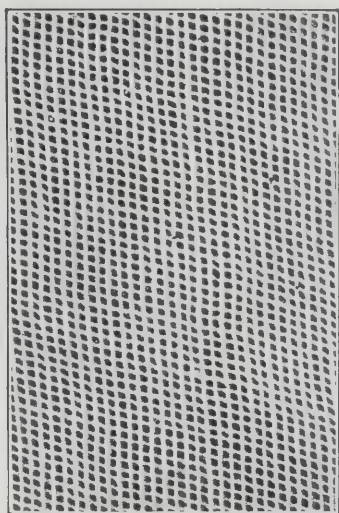


2. Quaker Net after one washing
No loss of light or transparency



3. Woven fabric before washing

4. Woven fabric after one washing
Light loss of 17% and much greater loss of transparency



What good is it to select beautiful, transparent curtains if they lose their beauty and transparency at the first washing?

Look at the demonstration above. Figure 1 is a sample of Quaker Filet Net before washing. Figure 2 is the same net after it has been washed. Note that the net is as open after washing as before. That's because of the long staple threads used in its construction. Note that each individual square retains its symmetry. That's because in the "netted" construction of Quaker Nets each cross thread is firmly tied to each upright one, so that it cannot slip or get out of shape like a woven fabric.

Now look at Figure 3, a piece of woven fabric before washing. Compare this with Figure 4, the same piece after a simple laundering. Notice how the threads have spread and shrunk and lost symmetry until what transparency the fabric originally had is gone, together with its value or beauty as a curtain. The test was made after one washing. The fabric would lose more and more transparency after each washing.

These are not our tests. They were made by the Electrical Testing Laboratories. Their report shows that after washing Quaker Nets distribute 24% more light than the woven fabric.

This demonstrates why home-makers who insist on Quaker Net Curtains are justly proud of their windows not only the first season, but until the curtains are actually worn out.

Plain or Fancy by Yard or Pair

You can get Quaker Net Curtains as plain or as fancy as your taste or your home demands. You can get them with large meshes or small, as you desire. You can buy them by the yard or as made-up curtains as your choice dictates. But whatever way you buy them you are sure that their beauty will last until the curtains are worn out.

Send 10c to Dept. B for a copy of our new booklet "Correct Curtains"

TRANSMISSION OF LIGHT
THROUGH CURTAIN NETS

SAMPLES: No. 1, Quaker Net before washing; No. 2, Quaker Net after one washing; No. 3, Woven fabric of same mesh before washing; No. 4, Woven fabric of same mesh after one washing.

TESTS: A 4-inch square cut from each sample was measured for light transmission.

Measurements of diffused light were secured illuminating the lace uniformly from all directions.

RESULTS: The results of the test showed the Quaker Net after washing transmitted the same amount of light as when new.

The woven fabric after washing transmitted 17% less light than when new. (Equals 24% more light through Quaker Net).

Approved by
WILLIAM F. LITTLE
Engineer in Charge of Photometry
Electrical Testing Laboratories, N. Y. C.



Quaker Nets and Laces

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Gardening for the Beginner

The Month's Reminder—September

As to Time and Place: In gardening practice a date can only be approximated as seasons vary and local conditions will have some influence. Generally the latitude of forty degrees at sea level and a normal season is taken as standard. Roughly, the season advances or recedes fifteen miles a day, thus Albany would be about ten days later than New York (which is latitude 42). The latitude of Philadelphia is a week earlier. Also allow four days for each degree of latitude, for each five degrees of longitude, and for each four hundred feet of altitude. Latitude 40 passes through Philadelphia, Pa.; Columbus, Ohio; Richmond, Indiana; Quincy, Ill.; Denver, Col.

How to Use This Guide: Suggestions as to the most important things of the month are given in this department so as to "remind" the gardener of the current duties. For routine details of such things reference should be made to standard handbooks and guides. It is impossible to make a complete manual of practice in each number of a periodical magazine. Yet timely articles will be found elsewhere in each issue, and references to back numbers will often solve the immediate question. Moreover, the editorial staff stands ready to help any reader with personal advice by mail. A self-addressed stamped envelope should be enclosed with the question.



IN ALMOST every town where I have lived—and I have been and lived in many places—I have found

one or more window gardens worth going a considerable distance to see, not just once but at frequent intervals during the winter. A winter window garden is a great pleasure to the grower—there is the fun of growing it, the pride of achievement, and the great delight it gives others.

A winter window garden need not be an expensive affair: Geraniums, Heliotrope, Coleus, and such common plants well give a riot of color.

Start that winter window garden now, or at least make plans for it. From the greenhouse get Geraniums, Heliotrope and Lemon Verbena. This last for its lemon scented foliage. Abutilon (Flowering Maple) is prized because of its attractive bell-shaped flowers. For vines to train up along the window on strings sow seeds of the Cypress-vine and *Mina lobata*; you can purchase from the florist, or beg from a friend, a slip of the English Ivy; *Hoya carnosa*, is a thick leathery-leaved vine with a large pink cluster of flowers from which nectar appears to be dripping. Then there are the foliage plants—the *Kentia* palms, Boston and similar Ferns, also the Maiden-hair ferns; the Rubber plants, either the most common one, or the lesser seen ones like *Ficus pandurata*, with its fiddle-shaped leaves. The old stand-by, the Norfolk Island Pine is not so common these days, but some growers are now growing a Japanese tree, *Cryptomeria japonica*, which takes its place very well indeed.

Cinerarias, and the various Primroses, are usually started earlier than this, but it is not too late to start now. They are very welcome plants because of their bright colors and the great length of time which they remain in bloom. If you do not want to raise them from seed, no doubt small plants can be purchased from the florists.

If Tulips, Hyacinths, Narcissus, Crocus, etc., have not been ordered, do so at once. They certainly are a great addition to the window garden. Buy a good selection, and by timing the bringing them into heat their blooms may be enjoyed from Christmas to the blooming of the bulbs outdoors.

The number of flowers each bulb will produce is determined by the care with which they were grown. The buyer has no control over that, but the size of the blooms will depend upon the richness of the soil. Provide good soil by mixing together some good garden loam, well-decayed stable manure and sand. Vary the quantities of each depending upon the character of the loam. More sand if it is clayey. If available, some good woods earth or leaf mold improves the soil wonderfully. Get this ready now, or buy it from a greenhouse man so that it will be available when the bulbs arrive.

"THE LIGHTS OF SPRING"

THAT is the heading of the chapter on small bulbs—*Chionodoxa*, Early Crocus, *Eranthis*, *Galanthus*, *Scilla*—in Scheepers' Catalogue. If our gardens are to be lighted next spring with the beautiful blooms of bulbs we must get busy right now, order our bulbs immediately, and get them in the ground as soon as possible. Crocuses and Daffodils can be planted in the lawn. The smaller bulbs referred to above may be put along the foundations of the house. Here they get the warmth of the building which brings them into bloom considerably earlier. There should be beds of both early and late Tulips; some Hyacinths, too—and although prices are higher—do not forget the Narcissus.

JUNE TO AUGUST LILIES

LILIES!—Ah, when you succeed with them, then like Little Jack Horner you can truly say "What a great man am I!" for the average grower of Lilies meets with an abundance of disappointment. On general principles, provide a deep, moist, cool but well drained soil.

Who Writes This: The advice and instruction in this department are the gleanings of many years' experience in practical gardening matters by competent amateurs and others who have "been through the mill." The contributions are made from various sections of the country: for example, Mr. Jesse A. Currey contributes from Oregon; Mr. Theiss from Pennsylvania; Mr. Henry Gibson from Pennsylvania (formerly from New York); Mr. Sherman Duffy from Illinois; Mr. P. T. Barnes, out of a world-traveled experience; Mr. A. Kruhm, from an extensive Eastern acquaintance; Miss Ethel Hutson from the far South; Mrs. E. Urquhart from California and, in addition, occasional notes from elsewhere and by the editorial staff and associated contributors of experience.

Even the bog Lily bulbs must not be set in wet places, but close enough to the water so the roots can get down into the moisture. Most Lilies' delight is some shade, like open wood-

lands. Many, like browni, tenuifolium, henryi, auratum, speciosum, will do well in a border where the stems are shaded with the tops and flowers exposed to the sun. A planting of Rhododendrons when the plants are not too high, offers suitable environment. A selection of species brings a three-months' display of bloom—June to August.

For the window garden start bulbs of Freesia and Oxalis and from California it may be possible to get Anemone and Ranunculus bulbs.

KEEP THE BORDER TIDY

AS THE tops of the plants in the herbaceous border die, gather them up and either destroy them or put them in the compost pile. It is a pity to waste any of this material, but Peony and Hollyhock tops should be burned. As most of the other plants do not carry over disease they may be composted. The hollyhock rust persists over winter on the leaves so every vestige of old foliage must be picked up and burned or buried deep. Fork the earth so as to turn under any bits of leaves which were not picked up.

August and early September is the very best time in the year to move or divide Peony roots. Big old plants that have not been blooming well will be benefited by digging up and dividing the roots into pieces having five or six eyes. Some growers seem to think they get better results with their Peony roots if they are surrounded with sand.

Early September is also a good time to divide the Iris, for they will not give the best results when too crowded. Any other perennials which are not just where they thrive or show to the best advantage can be moved now; it is a good time.

If the Catalpa leaves had many dark spots on them, gather the leaves and burn them. These spots are caused either by a small insect or a disease. The same treatment reduces the trouble in either case.

PLANTING FOR FRUIT

LA TE in the month, or as soon as the foliage has dropped, is a fine time to make new plantings of Currants, Gooseberries, and the brambles—Raspberries, Blackberries, and Dewberries. These plants begin to get contact with the earth before winter sets in and so are in position to start growth immediately with the advent of spring.

If the brambles were not pruned as soon as the crop was harvested do it now, for all the old bearing canes must be removed. They will not bear anything next spring. The new wood, this year's growth, does that.

Every person with a tree or two of Peach, Plum, or Apricot, sooner or later finds the fruits rotting just before they ripen. This is caused by brown rot. If every rotten fruit and all the seeds are picked up and burned or buried six inches deep there will be less trouble from this disease. We know an owner of a ten-acre Peach orchard who did this and he found it was an excellent preventative. His trees had less disease with practically no spraying than his neighbors' trees which were well sprayed.

Now is the time to kill the peach borer, and it is easy, too. Examine the trees, locating the highest hole from which gum is exuding. This will probably not be more than six or eight inches above the ground. Bank earth about the trunk to an inch above the top hole, use an abundance of earth and pack it down solid with the back of the shovel. This mound should extend out six or eight inches from the trunk. Then around the trunk of the tree put about three-fourths of an ounce of PDB (paradichlorobenzene). Get this at the seed store. It costs 40

(Continued on page 58)



Pride of the Inland Empire —choice of those who build

PONDOSA PINE! Sovereign of soft-woods. The ideal lumber for building and repair. Light in weight, yet strong. Beautiful and economical. Definitely dependable. For every trade-marked stick is rigidly *graded*, thoroughly *seasoned* and carefully *milled*. Fifty million acres of timber grow in the Inland Empire of the great Northwest, and new growth is added every year. Enough to build

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You also will want Pondosa. You can get it at good lumber yards. Write for "Bingo of Flathead," a very interesting booklet, and choose Pondosa Pine with your architect. Address Dept. 12, Western Pine Manufacturers Association of Portland, Oregon.



Write for
this booklet

Pondosa Pine 
The Pick o' the Pines

(Continued from page 56)

cents a pound. (Put that not used in a Mason jar with a rubber band to seal it tight). The PDB must not touch the tree nor must it be more than four inches from the tree; put it in a narrow band about an inch wide and about one inch from the tree's bark. Cover with twelve or fifteen shovels of earth packed down. Leave it for two weeks unless there is cold rainy weather. This must be done early in September, just as soon as the Elberta Peaches are picked, for it requires a soil temperature of about 65 degrees to volatilize the crystals. At this temperature the crystals will have turned to gas in the fourteen days and the gas which is heavier than air, will have sunk, entering the peach borer runs, killing the borers. Well done, you can count on a 95 per cent. kill. Trees under three years of age should not have more than one half ounce dose of PDB; very old trees, eight to ten or more years, may need an ounce.

VEGETABLES FOR HARVEST AND STORAGE

CLEAN up the vegetable garden, burning all cabbage, cauliflower and similar stumps and rubbish, also the vines of Cucurbits, for they harbor insects which will attack next year's crops. Just as soon as the ground is cleared sow Rye to turn under next spring.

Upon the approach of freezing weather harvest Beets, Carrots, Turnips and other root crops. Better results will be had if the root crops are stored in damp sand; they are not so likely to shrivel. Parsnips may be left in the ground and covered with litter to keep the ground from freezing.

Unless one has a specially constructed place for Celery it will keep better outdoors in a trench. Dig the trench as deep as the Celery is tall. Dig the Celery with roots, pack it in close then put an inverted V-shaped trough made from twelve inch boards over it to shed moisture, and cover with litter. As the cold increases put on more litter.

California Garden Calendar

SWEET-PEAS may be shown now for early spring blooming. The early spring varieties are best adapted to the interior sections where the summers are warm, as Sweet-peas do not like too much heat. Along the coast region, where cool summer fogs abound, the summer flowering varieties are most successful and these may be sown from December to March. Sow the seeds in the open ground in a sunny location in a trench, dug at least one foot deep and well fertilized with old manure or bonemeal, as Sweet-peas take much food from the soil. When the coatings of the seeds are hard, soften by soaking or file on the side opposite the eye, to break the skin; protect from birds with netting or wire.

In Southern California Petunias may be sown in this month for winter blooming, as well as Lobelia, Nemesis, and Linaria (Toadflax). All seedlings sown last month, if sufficiently advanced, should be transplanted into larger boxes, where they will make good root growth, until time to set them out in the spring. Where Cyclamen grows well out of doors, they may be set out now in a shady location.

If Roses have been given a rest, as advised, during July and August they should now be lightly pruned, the beds well dug and irrigated to promote autumn blooming. Irrigate and fertilize the Chrysanthemum beds and keep the plant disbudded.

Most of the spring bulbs may be planted now: Freesias, Snowdrops, Bride Gladiolus, Watsonias, Callas, and the Narcissus family (Daffodils, Jonquils, and Chinese-lilies). Narcissus polyanthus, if kept watered, will bloom by Christmas. It may also be grown like the Chinese-lilies in shallow bowls, half filled with water and small stones. Crocus bulbs may be planted in beds, or on the lawn and will bloom in December and January: also plant in pots (six in a pot) for winter house blooming. Plant also the Dutch, English, and Spanish Iris; they are all related but have different requirements, the English and Dutch thriving best in a cool, moist location, while the Spanish prefer a dry sunny situation, resembling their native Cordillera habitat. If European Iris has not yet been moved or set out, it may be done now. If too crowded take up, separate, and replant with the rhizomes near the surface so as to get the full benefit of next summer's sun. Keep manure away from the roots.

Cuttings may be made now of Cotoneaster, Barberry, Rhododendron, Myrtle, Daphne, Veronica, Camellia, and Japanese Privet. The cultivation of the Barberry, if near the wheat region should not be encouraged, as the common Barberry (not the Japanese) is the host plant for the spores of the wheat blight, Black Rust, which are sometimes carried by the wind for many miles before alighting on the wheat where the parasite takes root.

September in the Far South

SEPTEMBER is really the beginning of the garden year in this section of the country, where the breezes from the Gulf of Mexico keep the climate warm and moist. It may be quite hot and dry the early part of the month, but cool days, with possibly a storm, will follow and certainly high winds will blow down the dying leaves.

"Spray your place twice a year with lime-sulphur, about 20 to 1, in September, and in March, and you will have very little trouble with insects," advises a state entomologist.

Thoroughly clean the garden, getting rid of all the dead wood on vines and shrubs, cut back all the overhanging branches and rake up all dry leaves so there will be as little foliage to spray as possible. The leaves should be put in a muck-heap to rot and form leaf-mould for enriching the beds next spring, but this leaf-mould should be sifted before using as it may harbor the larvæ of cutworms and other injurious insects.

Plant almost all the annuals and perennials recommended in the catalogs for April planting elsewhere. Marigolds, Calendula, Stock, Dianthus (all varieties), Phlox, Larkspurs, Sweet Alyssum, Petunias, Calliopsis, Candytuft, Poppies, Pansies, Crimson-Flax, Delphiniums, Zinnias, Lupins, Forget-me-nots, Mignonette, Verbena, Snapdragons, and many others may be planted from seed now; all but a few of these will give better results if planted in seed-flats rather than in the open beds. Pansy seeds, for example, are so fine that they frequently wash away during a hard rain, or if they have come up, they will be up-rooted and even after they are beyond this stage they mildew when the season is very damp. Pansies make a large root system if given plenty of room and loose earth in a deep seed-flat, and watered lightly each day, but protected from the driving rains by glass. They transplant easily when four or five leaves have formed. Lupins, on the other hand, will not transplant easily, as they have a deep tap root. It is best to plant Lupins in the same way, but use small pots instead of seed-flats, putting two or three seeds in each pot, and after they have come up, thin out until there is only one plant to each pot. When this plant has become well established it may be removed from the pot by gently tapping on the side, and planted out without disturbing the root system. Poppies and Larkspurs should be sown in the open.

Nasturtiums planted in September will be blooming in December and January, but will probably be killed by cold in February, although if protected from the cold winds by an angle of the porch or chimney, they may live through and be beautiful until late in April.

Stocks are greatly admired when in bloom and nothing grows more easily. Instead of pulling up the old stalks when the blooming season is over, cut them back and enjoy their loveliness another season. In fact, Stocks and Snapdragon seem to make larger heads if they live over the next season.

Oxalis does unusually well here and should be planted more, for cover-plants under oaks, or for borders or for window-boxes. Besides the two common pink species, two winter-blooming sorts, Bermuda Buttercup (a bright lemon-yellow), and Grand Duchess (rose, white or lavender), should be planted now.

Other roots that can be planted now are the early blooming Hemerocallis; and the tubers of Iris should be set now or replanted if they have not been moved for two or three years. Tulips and Hyacinths will come up too soon if planted early.

Chrysanthemums should have much care now to be in their prime for All Saints' Day. Pick off all foliage near the base of the plants, stake and tie each stem carefully, leaving but one head to each stem, work and water daily, and if there are any signs of aphids, spray with soap suds. Toward the end of the month cover the Chrysanthemum rows with white cheese cloth, if perfect blooms are desired, to keep the dust and driving rains from spoiling them. If they are just to brighten the garden, simply tie up in bunches to stakes and keep free of aphids with soap suds.

There are two varieties of Sweet-peas, the ordinary or late-flowering, and the early or winter-blooming. To have Sweet-peas for the Christmas table, plant the winter-blooming now. Dig a trench a foot or more wide, removing a foot of earth. Then spade up the soil at the bottom to a depth of another foot, adding some well-rotted manure, potash or bonemeal, two to three pounds to a twenty-foot row. Replace the top foot of soil and add one pound of lime, and work this in thoroughly. Now make a drill about six inches deep and plant the seeds about one inch apart. Cover not more than one inch deep. When the plants are eight to ten inches high the rest of the trench should be filled in. This forces a long root stem and will make the plants bloom longer and stand more cold. The plants when well started should be thinned to three or four inches apart.

Brand's Peonies



ACRES AND ACRES OF BEAUTIFUL BLOOMS

A view of one of the Brand Peony Farms seedling beds. This bed contains over 17,000 plants—and every one different.



Why Brand's Peonies are the World's Best

BRAND'S PEONIES, justly celebrated the whole world over, are grown from a long list of prize winning plants, the blooms from which have received many awards.

Most notable is the award of the American Peony Society, of a *silver* medal and two *gold* medals at one National show—an achievement gained by no other grower.

Brand's Peonies captured the three highest prizes at the greatest National Peony Show ever held, and with the keenest of competition.

Wherever exhibited, Brand Peonies are almost invariably prize winners. A Brand Peony took the

first prize at the Northwestern Peony Show, the next largest to the National Peony Show. The Grand Sweepstakes prize at the St. Paul Peony Show was taken by the *Phoebe Cary*, a Brand Peony. We could cite many more instances.

With records like these back of the plants, you surely will want some of this stock. This has been an exceedingly favorable growing season with us, and roots will be well matured and full of northern hardiness. For fall sales we believe we will have by far the largest stocks of the choicest of the world's most beautiful Peonies ever offered the public.

Some of the Choice Varieties

LeCygne, Solange. Lady Alex. Duff, Tourangelle, Longfellow, Luetta Pfeiffer, President Wilson, Mme. Jules Dessert, Kelway's Glorious, Therese, Frances Willard, Martha Bulloch, Jubilee, Judge Berry, Walter Faxon, Phoebe Cary, Kelway's Exquisite, Richard Carvel, Mary Brand, Sarah Bernhardt, and many others.

We are also offering this year, for fall 1927 delivery, those *new* Brand Peonies: Mrs. A. M. Brand, Mrs. Romaine B. Ware, Myrtle Gentry, Hansina Brand, Mrs. Frank Beach, Ella Chris-

tianson, Blanche King, Hazel Kinney, Mrs. John M. Kleitsch, and Victory Chateau Thierry. This is the finest collection of new seedling Peonies ever sent out at one time by any originator.

WE ISSUE TWO CATALOGS

Our 1926 Peony Price List the finest Price List ever issued on the Peony and Iris will be mailed free to you for the asking.

Our Peony Manual which we consider the most complete and up-

to-date work ever written on the peony, a 64-page book that tells all one wants to know of the varieties, the culture, and the history of the peony, we are mailing free to those of our old customers who do not have it, and to all new intending purchasers this fall.

THE BRAND PEONY FARMS

Growers of Peonies for nearly 60 Years

Box 23

Faribault, Minn.

More Heat for Less Money

(Continued from page 28)

be at least twenty-five feet above the level of the grate. Furthermore, the top of the chimney should be two or three feet higher than any object within a distance of thirty feet. Otherwise, when the wind comes from the direction of a near-by tree or roof, the air will be coming down on to the chimney like a cataract. The low chimney should be extended.

The chimney must be large enough for the furnace. While it is not feasible for most of us to rebuild our chimneys, we can at least keep them clear from obstructions of soot which often accumulate. A good way to clean a chimney is to wrap several bricks in burlap or in an old piece of carpet, tie these securely together and lower them down the chimney with a clothes line or rope. Then disconnect the smoke pipe from the base of the chimney and shovel out the soot. Even if the chimney is not swept down, it is always well to clean out the smoke pipe before the start of each heating season. In replacing it, do not push it into the flue opening any further than the thickness of the chimney wall or you will obstruct the draft.

During the heating season, soot may be disintegrated to a certain extent by a simple method. The fire should be burning brightly with a good bed of live coals on top. Take about one pound of well-dried common salt and scatter it over the fire bed. Leave the dampers open so as to maintain a hot fire and allow the fumes half an hour to do their work before firing fresh coal. The process may be repeated if deemed necessary.

Leaks in the chimney are responsible for poor draft and serious fires. The leaks may be discovered by first starting a smoke fire using damp paper, straw or tar paper, and then covering the top of the chimney with a heavy wet cloth or a board. The effective height of a chimney is not much greater than its lowest leak, so it is important that the chimney be tight.

No other heater, range, fireplace or ventilating register should open into the furnace flue. The flue should be tightly closed off about a foot below the bottom of the smoke pipe opening.

VARIOUS FUELS AND THEIR ADVANTAGES

Anthracite Coal in Large and Medium Sizes. Stove and chestnut size anthracite are the best grades of coal for heating the home. They are clean, the fire is easily controlled and the full heat value may be generally realized. These grades burn with a relatively steady output of heat and less attention is required than with other solid fuels. The chief disadvantage is the slow response to change in draft. It is not surprising that these grades of hard coal have become so popular in the East that the price has risen to a point where those seeking economy have turned to other fuels.

Anthracite Coal in Small Sizes. These grades of coal can be satisfactorily burned if there is sufficient draft and if the furnace is of ample size for the house. They pack more closely than do the larger sizes and therefore offer more resistance to the flow of air. It will probably be necessary to carry a thinner fuel bed. The draft may be increased by extending the chimney or using a blower. By maintaining two or three

inches of ash on the grates at all times, coal will be less likely to fall into the ash-pit. A screen of quarter-inch mesh, cut to fit the grate surface, is an effective way of assisting to prevent this loss. If a thin bed of ash is kept over this screen, it may last a season. If desired, special grates can usually be bought.

Semi-Bituminous Coal. This is the best "soft coal" substitute for anthracite. With proper firing and draft regulation, very little smoke or soot is produced. This grade of coal is generally available in the Eastern markets. It is higher in heat value and cheaper in price than anthracite. Because of the higher heat value, if sold at two-thirds the price of anthracite, the purchaser gets almost twice the heat for his money. Even with careless handling considerable savings will result.

Medium and High Volatile Bituminous Coals. These are well adapted for domestic use. In fact, they represent the bulk of the fuel used for domestic purposes in many of the Western and Southern states. Bituminous coal demands more attention than anthracite to give an equal amount of heat. Most satisfactory results will be obtained where the furnace is rather large for the house so that the fire does not have to be pushed. Flue passages should be large and easily cleaned and grates must not have too small openings. To burn high volatile coal without serious smoking may require changes in equipment.

Coke. This is a clean fuel having a relatively high heating value per pound. It requires but little draft and responds quickly to changes of the dampers. It is difficult to ignite and readily goes out if used alone in banking the fire. Furnaces with deep fire-pots are best adapted to burn this fuel. It is advisable to maintain a layer of ashes on the grates to protect them from the intense heat. Coke should be bought in chestnut size when possible. Good results can be obtained by using coke together with a small size of anthracite. It is possible, but difficult, to burn coke alone.

Wood. In some places, wood is plentiful and other fuels relatively expensive. A cord of dry wood is equivalent in heat value to about three-quarters of a ton of coal. Wood requires very little draft. Difficulty is usually found in sufficiently reducing the air supply to hold the fire in check. Ample space for combustion is desirable above the fuel bed. The furnace may be better adapted for burning wood by using special wood grates. These consist of metal plates containing holes about two inches in diameter. The plates are readily placed on top of the regular coal grates.

Fuel Oil. This is becoming more popular because of its advantages of cleanliness, high heat value, immediate control and small storage space. In recent years manufacturers have succeeded in producing reliable apparatus. They have also greatly reduced the fire risk connected with oil storage. The installation sometimes requires an investment of about one thousand dollars. With relative prices as they are in the neighborhood of New York City, no savings in fuel cost should be expected. However, for those who can afford it, a dependable oil burning installation is a great convenience. It requires very little attention and eliminates the handling of coal and ashes with their attendant evils.

The Home Decorator Goes Window Shopping



IN A charming model bedroom recently on display we saw a quaint and yet pleasing bedspread made out of yellow and white checked gingham. It had the usual plain gingham top with a wide flounce along the sides, but to make it distinctive the bottom of the flounce had been scalloped and trimmed with vermilion rick-rack braid. The rest of the room was gray and yellow with every now and then a touch of the brilliant red that was very smart.

Anyone furnishing a home in the Colonial spirit feels an inconsistency in using modern lighting fixtures with the lovely old furniture. There are many reproductions of the old-fashioned wall brackets, but the mirror scone is one of the most delightful. This may be found with round, oval, or star shaped reflectors made up of tiny sections of mirror fastened together. We can imagine that they served their original purpose well in reflecting the light from a flickering candle; however, they are charming behind electric candles also, and fit perfectly into a purely Colonial setting.

Another charming lamp is the ship floor standard made out of ham-

mered iron. The standard itself is delicate and graceful of line, but the decorative motif—two sailing ships under full canvas—which is set between the two candle fixtures, is delightful and very original in this day of too many climbing vines and flowers. It is particularly appropriate for use in a room where there is one of the popular ship models as a mantel decoration.

A novelty especially useful in the summer is a small porch pillow made out of bright oilcloth. In the center we find a floral design painted with oil colors, and the edge is bound with a wool braid in a contrasting shade. Though small they are really useful for the new oilcloth does not crack easily.

There is something particularly fascinating in clear glass. We have many uses for the lovely colored glass that has become so popular, but one of the best is in the modern reproductions of the small Colonial lamps. These are only about ten inches high, but their sturdy lines make them solid and practical. They come in several colors but the most attractive are the sage green and Colonial red. These make delightful substitutes for the heavy porcelain or iron dressing table lamps which seem too ponderous for a boudoir.—A. L. F.



National Gold Medal Peonies for Your Garden

AT the largest Peony Show of the world, June, 1926, we were awarded the Grand Gold Medal for the finest Peonies exhibited in competition with other growers from all parts of the United States.

This is the highest honor that can be conferred on any Peony grower and is awarded by expert Judges for Peonies of Unequalled Quality—Variety—Color—Form and Fragrance.

In addition to the Grand Gold Medal we were awarded First Prizes for the most perfect flowers of various colors exhibited and these several awards are unquestionable proof of our knowledge of how to grow peonies for best results and that we have for you the choicest varieties of superior quality.

Roots which produced the Grand Gold Medal Winning flowers will be delivered to our customers this Fall and with the Big Value Collections we offer, you will have a Prize Winning Garden at a nominal cost.

A Galaxy of Prize Beauties

that Will Win for You!

6 GOLD MEDAL WINNERS \$10.00

	Each
<i>Karl Rosenfield</i> , glowing crimson.....	\$ 2.00
<i>Primevere</i> , sulphur yellow.....	3.00
<i>Sarah Bernhardt</i> , deep soft pink.....	2.00
<i>Lady Alexandra Duff</i> , sea-shell pink.....	3.50
<i>Elie Chevalier</i> , deep rose tinged scarlet.....	2.00
<i>Marguerite Gaudichau</i> , white touched carmine.....	4.00
Value.....	\$16.50

We ship strong 3- to 5-eye divisions which bloom the first year and guarantee them true to name and free from disease. Prices cover Delivery Charges to YOU.

4 GOLD MEDAL WINNERS \$5.00

	Each
<i>Baroness Schroeder</i> , white.....	\$1.25
<i>Georgiana Shaylor</i> , flesh pink.....	5.00
<i>Grover Cleveland</i> , dark crimson.....	1.25
<i>Venus</i> , soft hydrangea-pink.....	1.50
Value.....	\$9.00

Our illustrated catalog "Peonies for Every Purpose," a complete story of the finest varieties of double, single and Japanese peonies, mailed free on request.

Garden

IRIS THOROUGHBREDS

8 Fine Varieties \$5.00 Each

<i>Ambassadeur</i> , purplish bronze.....	\$1.00
<i>Lord of June</i> , lavender-blue.....	.50
<i>Medrano</i> , rich rose-purple.....	1.25
<i>Moliere</i> , deep velvety violet.....	1.00
<i>Princess Beatrice</i> , true silvery lavender.....	.50
<i>Queen Caterina</i> , iridescent lavender-violet.....	1.00
<i>Shekinah</i> , beautiful soft yellow.....	.75
<i>Souv. Madame Gaudichau</i> , velvety black-purple.....	1.50
Value.....	\$7.50

Write for descriptive catalog
"Iris For Every Purpose"



Aristocrats

ARTEMISIA "SILVER KING"

After six years of diligent propagation we offer this unusual and beautiful foliage plant to the flower loving public.

Artemisia Silver King belongs to the perennial class, and after numerous tests we find it perfectly hardy when planted in the open ground. It grows to a height of about three feet, is of vigorous habit and thrives in any kind of soil.

For landscape effect from early summer until late winter it is the most outstanding plant we have ever seen. Its bright silver colored stems and foliage blend harmoniously with other foliage or blooming plants and its rich striking beauty in form and color is first to attract attention regardless of its surroundings.

We offer you one-year-old field grown plants for November delivery. Each, \$1.00.

The American Rose & Plant Company

Dept. E

Springfield, Ohio

Producers of Plants that Grow and Bloom

The New, Easy Electric Way to Polish Waxed Floors and Linoleum Quickly—

without Stooping,
Kneeling or even
Soiling Your Hands

AMF
L600113

OLD floors or new, of hard or soft wood, linoleum, tile or composition—whether originally finished with varnish, shellac, wax or paint—all take on new brightness and beauty with the Johnson Wax treatment.

All you do is to spread on a thin coat of Johnson's Polishing Wax with a Lambs-wool Mop. This cleans as it waxes. Then run the Johnson Electric Polisher over the floor and let ELECTRICITY do all the work many times better and quicker than old-fashioned hand methods.

JOHNSON'S WAX Electric floor Polisher

ASK YOUR PAINTER

to wax your floors electrically with a Johnson Electric Floor Polisher. Then he can do them ALL in a short time.

From your Neighborhood Store or your Painter you can rent this beauty-giving Electric Floor Polisher for \$2.00 a day. One day is enough for you to make every floor in your home a foundation of gleaming beauty on which your rugs and furniture will reveal new charm and value.

Telephone NOW and make an appointment to rent a Johnson's Wax Electric Floor Polisher for a day. Or buy one outright for your own exclusive use. The investment is small for so great a convenience. Ask your local merchant for a free demonstration. Or write us.

S. C. JOHNSON & SON, Dept. GM-9 Racine, Wis.
"The Floor Finishing Authorities"

Please send me Free and Postpaid your new 25c Book which tells just how to treat new and old floors of all kinds—soft and hard wood, linoleum, rubber, marble or tile.

Name.....

Address.....

City..... State.....

The Red Man's Contribution to Household Art

(Continued from page 32)

combined their folk-lore and symbolism with the legends and symbolism of the Spanish Catholic Church. Their paintings resembled genuine frescoes and were executed with ground vegetal and earth colors, mixed with water.

Their ancient art of painting has continued unbrokenly to this day, and the descendants of the earlier artists are now making water-color paintings on modern paper (using commercial paints), but keeping to their own range of colors, symbolism, composition, and general technique. The most successful of these young artists have as a rule had school training in art. These paintings are usually descriptive of various Indian ceremonials (see page 33), treated decoratively as to color and design. They have the same beauty of pattern and definiteness of line that one finds in Persian miniatures and Japanese prints. There is an essence of the character of both animals and human beings in the paintings which is almost realistic, but along with this is a rhythmic and decorative sense which no merely realistic work of art could ever have.

It is astonishing what a wealth of Indian objects one can draw from and successfully use in furnishing several kinds of American homes, including paintings to hang on the walls, or to set in panels on them. First of all the pottery can be used decoratively for pure form and color, as one might use that of Persia, Spain, or the so-called slip-ware of our Dutch Colonial forefathers. It combines the same rich earth colors that we are all familiar with in the early Greek vases, with crisp touches of black to give definition to the patterns. There is also a pure, polished black pottery that may often lend a much needed dark accent in furnishing a room. In addition to its purely decorative value Indian pottery can be successfully used for flower vases, lamps, and for garden pots. The large storage jars are best for the latter purpose.

Next to the pottery, Navaho rugs are doubtless most familiar to those of us who have not made a special study of Indian art, but of recent years they have been so woefully commercialized that one thinks of them as garish things in crude reds, hard grays, blacks, and whites, woven with hard geometric designs and only bearable, if anywhere, in a rough camp. It is not easy to acquire genuinely antique Indian rugs that were woven before cheap commercial dyes were available, but this is no longer necessary, as the finest of the old designs are being repeated by the Indian weavers, in rugs made of the choicest wool and dyed with the original home-made dyes. There is at least one shop in New York where a fine collection of these replicas can be purchased, and by enquiring of the right people, they can also be acquired in New Mexico and Arizona. Many of the colors characteristic of the best of the pottery appear in these rugs, and I have seen a few rare ones that have a clear Spanish yellow, combined with black and cream, that would hold their own in a room with fine Spanish furniture and hangings. Nearly all the rug patterns came from the Navahos, who learned weaving from captive Pueblo women. The Zuni and the Hopi are now the only Pueblo rug weavers.

The original Indian use of these rugs was for blankets, and before the Spanish conquest they were woven of cotton, there being no sheep in North America till the Spaniards came. In South America a sort of wool was always used, from the fleece of the llama. In addition to the wool rugs, there is an interesting plaited mat, made by northern Indians, of strips of cedar bark. They have the ruddy color of cedar with borders of darker tones in checked patterns, and sometimes the whole mat is plaided like a Scotch tartan. They look extremely well in a small camp or house when one wishes to avoid the care of wool rugs.

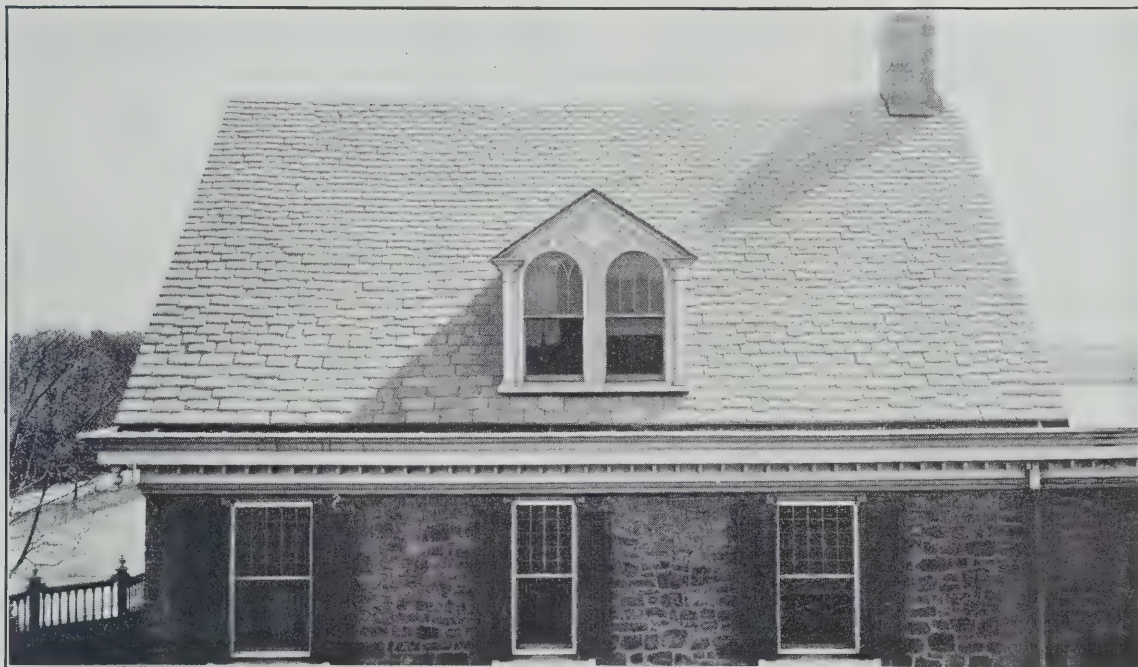
Indian baskets can be so closely woven that they will hold water, and as scrap-baskets they combine lightness and tightness, with more decorative charm than one usually demands of a scrap-basket. Besides blankets and rugs many Indians have always woven belts and scarfs for their ceremonial dances and these make interesting bell-pulls, borders for curtains, valences, and runners for narrow tables. Sometimes these belts and scarfs were embroidered with porcupine quills, beads, shells, or feathers. Not only were the simpler forms of weaving and embroidery known and practised before the Spaniards came, but in South America the Incas wove tapestries that are considered among the finest early examples of this art.

There should be a great future for the young Indian artists of New Mexico and Arizona who are painting pictures inspired by their age-long traditions. These paintings are worthy of the same use to which one might put Japanese prints, Persian miniatures, or Chinese paintings. A series of them on a neutral background might well be set in panels around a small or medium-sized room with a moderately low ceiling.

(Continued on page 74)

"THEY ARE VERY GOOD LOOKING"

TAPERED AMBLER ASBESTOS SHINGLES



WHAT KIND OF A ROOF IS BEST?

There are roofs that will last a lifetime, and there are roofs that look as though they would be good for a hundred years, but leak the first winter. Asbestos shingle roofs are imperishable and don't leak. They can't burn.

FIREPROOF

WEATHERPROOF

EVERLASTING

The definite charm and distinctive effect of this unique product, in the "English Thatch" in random widths, irregular courses and rough texture that completely eliminates hard and fast lines, sets a new roofing standard, giving a novel beauty to the modern home and an added degree of serviceability in a roof.

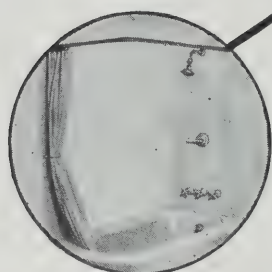
They are made in a variety of non-fading colors. Tapered Ambler Asbestos Shingles have the taper of the old wooden shingles. They are $\frac{1}{8}$ -inch thick at the upper end, and $\frac{1}{2}$ -inch at butt and 20 inches long. They are strong, rigid shingles, not paper or rag felt, never curl or warp, not affected by the blasts of winter, the heavy rains of spring and the blazing heat of summer, year in and year out, for they are made of Asbestos and Hydraulic Cement—Nature's imperishable materials.

Write for Booklet G. & H. B., What kind of a Roof is Best.

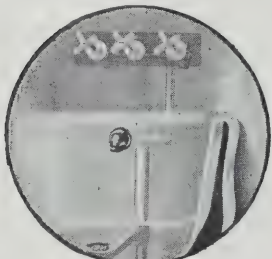
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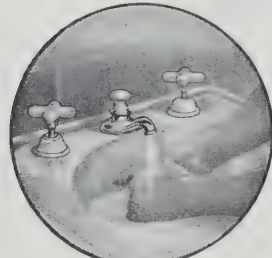
The SPEAKMAN LINE



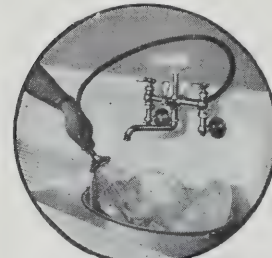
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THE Speakman Line of Brass Plumbing Fixtures includes every imaginable type of Shower; Bath Fixtures for every kind of tub; one-nozzle Lavatory Fixtures for every make of lavatory and swinging nozzle Sink Fixtures to meet every need and requirement.

All of these products are handled by nearly 20,000 plumbers and practically every large wholesale plumbing supply dealer in the United States.

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SPEAKMAN COMPANY, Wilmington, Delaware

Please send me folders and literature on the Speakman Line of Showers, Bath, Lavatory and Sink Fixtures.

Name

Address

Peonies on Parade

(Continued from page 40)

CLEVELAND and PHILIPPE RIVOIRE, the last still in a class by itself among the reds. A few good blooms of it were shown in other classes. For some reason Adolphe Rousseau and Mons. Martin Cahuzac this year came pretty generally little more than singles, and this was quite apparent in the blooms shown at Fort Wayne.

Winners in the ten variety class were LA TENDRESSE, SARAH BERNHARDT, CHARLES McKELLIP, REINE HORTENSE, MODELE DE PERFECTION, KARL ROSENFELD, LA LORRAINE, MODELLA (Betscher's fine new light pink variety), SAMOSET, another fine seldom seen Peony, and CHESTINE GOWDY shown by Good and Welch. Mr. Buechley's second was notable, including KELWAY's GLORIOUS, MARTHA BULLOCK, PRESIDENT WILSON (now established as a fine variety), LE CYGNE, KARL ROSENFELD, SARAH BERNHARDT, TOURANGELLE, SOLANGE and ROSA BONHEUR.

The class for one hundred varieties provided a real contest, with seven entries. First went to American Rose & Plant Co. Among the winning varieties were MARGUERITE GAUDICHAU, bright rose, extra good; an unusually large and fine BAYADERE; Lemoine's RACHEL, good, the first time I ever saw a good bloom of it; MODESTE GUERIN, old as the hills, but a beautiful variety; GLORIOUS (Kelway)—not Kelway's Glorious—a distinct and fine white to palest flesh, open cupped center, fragrant; GIGANTEA, large and fragrant; PASTEUR; SYLVIA (Krelage 1917); PHILIPPE RIVOIRE; MME. DE GALHAU, fine color when good blooms can be obtained; VENUS; COQUETTE, a 1915 Lemoine introduction, light clear flesh; and ARMENDINE MECHIN introduced in 1880, a brilliant red. Bonnewitz came a close second, including in his display a perfect SARAH BERNHARDT, very large PHYLLIS KELWAY, THERESE, JUDGE BERRY, RICHARD CARVEL, SAMUEL HENSHAW, a good full double pink, GROVER CLEVELAND, MARY BRAND, KARL ROSENFELD, WALTER FAXON, LADY EMILY, a tall, loose semi-double light pink; MRS. EDW. HARDING, a magnificent bloom of LA FEE, and EDWIN C. SHAW. Wassenburg took third, showing, among others, a fine VIRGINIE, an old variety; A. P. SAUNDERS, ELWOOD PLEAS and MARY P. KING.

The show afforded good opportunity to compare the three yellow centered varieties PRIMEVERE, LAURA DESSERT, and ISOLINE. The first two have green carpels, and are not extra large. Laura Dessert seems definitely superior in color to the other two, and while Isoline is a large flower, the yellow is paler, and the carpels are red, which leaves it to bring up the rear. I was sorry that there was no bloom of Gumm's GOLDEN DAWN shown, and no characteristic one of FANNY CROSBY, these varieties both being worthy of consideration among the yellows.

Among newer varieties shown, and which I liked, were JOHN M. GOOD, a large flat virtually white bloom; MABEL L. FRANKLIN, KATHERINE HAVEMEYER, Neely's FLOWERET OF EDEN, MATILDA LEWIS, LOUISA BRAND. Mr. Mead displayed a remarkable collection of early flowering species and hybrids, and the "oh, the little dears" overheard tells all one could without going into painstaking details.

I take no great pleasure in reporting on the Singles. So many of the popular varieties are to my mind spoiled by having red tipped or all red carpels. PRIDE OF LANGPORT and LE JOUR are two of the most outstanding in this regard. EGLANTINE, pale pink; LADY GODIVA white; LA FIANCEE, quite pink in the show, really a fine old white and LA FRAICHEUR I liked. VERA and BLACK PRINCE are very high class dark reds. MARGUERITE DESSERT and Kelway's WILD ROSE are for those who like dotted pinks and do not object to the red on the carpels.

The display of Japs was unusually good, and a fancier could derive pleasure from practically all those shown. One desiring to limit his number could not go wrong on the following: ISANI GIDUI and TORO NO-MAKI in the whites; AUREOLIN, INNOCENCE and one of the following three—TOMATBAKO, TOKIO, and AMANOSODE, in pinks. Of the three Tomatbako is highest in price, and a well finished bloom, but it has red tips to the carpels, which the others have escaped. I prefer Amanosode because of better color, but all are very fine. In reds FUYAJO, SOMI GANOKO, MIKADO and for an oddity, the carmine TORPILLEUR. Other which were good are KARATSU, lighter than Tomatbako; KUKEN JISHI; ONAHAMA; LADY RENNY WATSON, a cerise; and KINO-KIMO.

New seedlings were shown, several hundred of them, and there were some outstanding blooms. For the first time, the seedling committee is working under a rule to observe a variety for three years before making an award. This seems rather tough to the patient hybridist, but any one with persistence enough to raise Peonies from seed can probably resign himself to the rule with good grace. Mr. A. E. Kunderc the Gladiolus hybridist of world-wide fame, has entered the ranks as raiser of seedling Peonies, and had at least one variety noted for further trial.



ALL the more advanced tendencies of modern art—its interesting departures from the stereotyped and conventional, its spirit of freedom and individuality and, most particularly, its joyous use of glowing, exotic color—are contained in this superb tapestry.

Woven at Felletin, near Aubusson, specially for the Paris Exposition des Arts Décoratifs, it was exhibited there as a striking example of modern textile art. In design, it follows somewhat the theme of the romantic 17th and 18th century French tapestries.

Yet its lofty mountain peaks, its luxuriant foliage, the picturesque gondola on its placid lake, its deep, beautifully beflowered border are all distinctly modern in form. And they glow with the rare colors beloved of Matisse, Picasso and the other modern masters. The car-

A TAPESTRY

*Modern in design
and fraught with the glorious
living color of L'Art Moderne*

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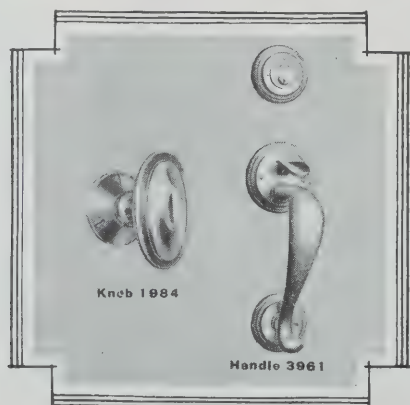
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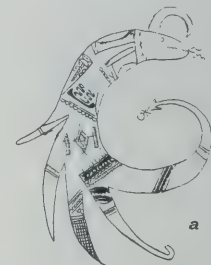


What the Indian Says in Ornament

(Continued from page 33)

painting are derived from birds in some form or another, in many cases the intention of the artist being evident; but were it not for the fact that thousands of pottery vessels and fragments afford a great range of bird forms illustrating every degree of esthetic development from the obvious to the highly conventionalized, it would be difficult indeed to determine that the latter are other than mere geometrical patterns.

In instances of the use of these avian forms as decorative motives, feathers are often represented more or less conventionally, hence when combined for the purpose of producing a harmonious pattern, their resemblance to feathers is remote indeed. In depicting a bird with a high degree of conventionalization, it seems as if the artist sometimes had also in mind its intimate relation to the clouds and therefore merged the two, the result being a terrace, or stepped figure, with a mere suggestion of head, legs, or tail, and often without appendage, so that it is only by association of gradually changing motives that the intention of the ancient artists becomes known.



TWO RENDERINGS OF THE GREAT PLUMED SERPENT

a As represented on an ancient Hopi vessel.
b A modern adaptation on San Ildefonso pottery of this strange creature so important in Pueblo mythology, suggestive too of the famous dragon of Siegfried and early Teutonic legend

Among the Pueblos styles changed slowly, and so conservative were these people that, whether or not a given village spoke the language of its neighbor, it tenaciously preserved tribal tradition by ornamenting its pottery in its own distinctive way. For this reason we often find on modern ware decorative devices seemingly as old as the hills, devices that had real significance once, but which gradually became so simplified down the centuries that their makers to-day, unless given a suggestion of the original meanings, will tell you that they apply them because they have always done so, or else render interpretations from fancied resemblance to objects well known.

The conventional cloud symbol we have mentioned, with its pendent lines indicating falling rain and with darting lightning terminating in an arrow-point, is everywhere recognized. Usually colored to represent four of the six world-regions whence come the beneficent showers (for the cardinal directions have their respective color symbols as well as their symbolic animals), clouds are depicted on dance tablets, in dry-paintings in association with altars made up of symbols of religious significance, and on medicine and prayer-meal bowls. The step from the circular cloud-bank to one outlined with angles to produce a stepped figure is a short one, yet were it not for the accompanying lightning shafts this cloud terrace would not be so apparent. We thus find that the terrace, used so commonly in major decoration, as well as for filling spaces and for supplying decorative borders with

various modifications and additions, is not always interpretable as a cloud or a bird pattern, although the Zuni, the Hopi, and the Navaho (who probably derived it from the Pueblos) invariably regard it as such. Indeed there is no doubt that, of symbolic significance when anciently employed in pottery decoration, the bird-cloud designs in course of time often were used merely as a decorative expedient until now they are frequently defined

as something far removed from the original conception. For example, among Rio Grande Tewa potters, who do not always agree among themselves, the single terrace is interpreted as a many-storied pueblo in profile, or a kiva (ceremonial chamber), while the same pattern doubled is said to signify a mountain. Again, the rain lines pendent from the bank of clouds are everywhere recognized as such but once detached and used separately have become the fringed woolen armlets worn in dances, while a line of feathers used either alone or as the tail of a bird on ancient ware is now regarded as "distant falling rain" or as "ladder poles," according to the fancy of the Tewa artists.

a The butterfly as depicted in ancient Hopi decoration and b as found on an old Zuni bowl. c Dragon-fly, symbolic of water.



(Continued on page 70)

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(Lilium Candidum)



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What the Indian Says in Ornament

(Continued from page 68)

It will thus be seen that there is probably no greater pitfall than that which awaits an attempt to read meanings into Indian symbols unless their history is known. There are women of various tribes who still produce marvels of handicraft in pottery, basketry, weaving, and quill and bead embroidery, but owing to the exigencies of shape, the spaces to be filled, or what not, life forms have been dissected and component parts employed as independent motives for so long a time that the original associations have long been forgotten. If this is the case among such conservative people as the Pueblos, we may well imagine how much greater has been the drift from distinctively primitive concepts by the artists of those tribes which have been so greatly modified by civilizing influences.

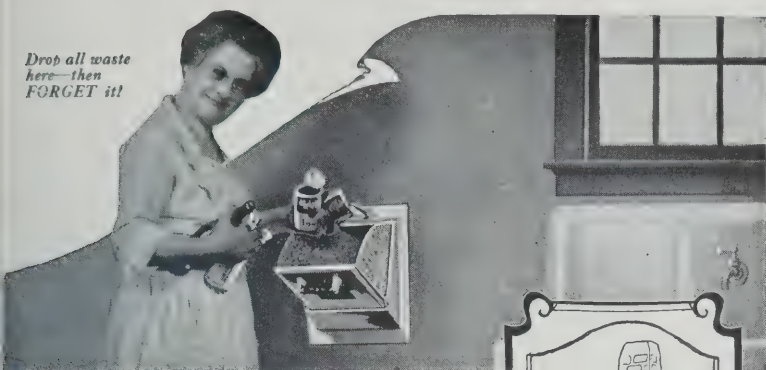
That each artist gave expression to her individual mood seems evident from the fact that although similar motives were used repeatedly, it may be said that the complete design was never duplicated in all the hoards of ancient pottery that have been recovered. Certain symbolic motives were tribal in concept, but individual treatment rendered them into original designs expressive of the artist's own ideals and feelings.

The few patterns here reproduced give only a faint impression of the beauty of the vessels from which they are taken, with their infinite shades of red, yellow, orange, brown, and black, and, in those of the periods in which glaze was in vogue, with tones of green. When it is considered that the designs were always applied freehand with brushes consisting of strips of yucca-leaf shredded at one end by chewing, and that the only patterns were those pictured in the mind of the artist, one wonders at the perfection with which many of the elements of the decoration were disposed over curved surfaces.

There are those who have no hesitancy in relating the whole imaginary story a Navaho weaver had in mind while fabricating a blanket but, if the truth were told, most of the hundreds of patterns with which Navaho blankets are beautified are decorative merely, their only interpretations being read into them by their weavers in much the manner of the Tewa women with many of their pottery designs. Now, the chances that the art of blanket weaving was not original with the Navaho, but was introduced by Pueblo women captives, from whom the industry spread throughout the tribe until the pupils excelled the teachers. Again, Navaho symbols are for the greater part religiously too sacred indeed for incorporation in such a worldly affair as a blanket or a robe, unless designed for ceremonial use as in the case of the so-called Yéibichai blankets whose patterns reproduce various sacred personages and ritualistic objects often seen in the dry-paintings made by Navaho shamans in performing ceremonies. The swastika, unknown to ancient American art, to be sure, is now a favorite figure in the blanketry and silverware of the Navaho; but they were not acquainted with it until a few years ago, when it was introduced by whites as a "good-luck symbol" and is therefore as foreign to true Navaho art as the atrocious "choo-choo trains" woven into their blankets of a couple of decades ago, which for a time threatened to sour the death-knell of Navaho weaving.

During the last few years some of the Tewa Indians, especially San Ildefonso, have been encouraged to abandon the cheap and tawdry pottery vessels manufactured to meet the demand of tourists, and reproduce the ancient forms and decoration. The success of this experiment has been marked indeed, owing in no small measure to the interest of Mr. Kenneth M. Chapman of the School of American Research at Santa Fe. The result has been a complete change in the style of earthenware produced at San Ildefonso; but the change has greatly enhanced the esthetic quality of the ceramic art of that pueblo and has reawakened the pride which their ancestresses must have had in the product of their skill. The criticism that Indians should be allowed to follow their own tendencies without interference falls from the fact that a poverty-stricken people will be bound to meet the demands of trade, whether or no, and of all things trade spells the death of primitive art. The change at San Ildefonso has been for the better since the shapes of the pottery of this renaissance follow those of ancient times, while the decoration is far more in accordance with the design of old than that of the bizarre and totally un-Indian pieces which threatened the ruin of an industry that has mirrored the souls of our virile people for a thousand years or more.

In this regard the San Ildefonso potters follow in the footsteps of Nampeyo, that splendid Hopi woman who, more than thirty years ago, conceived the idea of adapting the decoration on the pottery of her ancestral village of Sikyatki to her own handiwork, with such success that her beautiful jars and bowls may now be seen in every quarter of the land.



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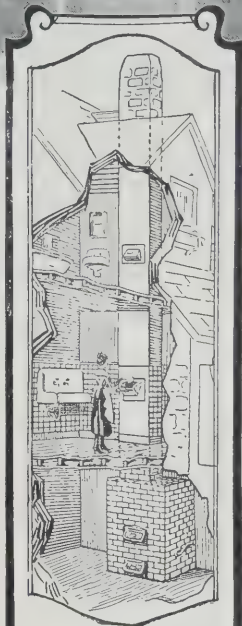
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Inside Information on Outside Paint

(Continued from page 37)

The selection of pigments for an exterior house paint is a matter of considerable importance. The pigment combination must have good capacity, chemical stability under atmospheric exposure, and not exhibit a tendency to react with the oils and thus stimulate oxidation to the point where the paint film becomes inelastic and cracks under the influence of the temperature changes of the atmosphere.

White lead (basic lead carbonate) is the base pigment from which most of the exterior house paints are made. It is a good white, has good hiding power, absorbs oil well and makes a paint of good working qualities. White lead when used alone has the tendency to cause early chalking of the paint film. When chalking occurs the gloss of the paint disappears and the surface becomes powdery. This is due to the fact that the pigment at the surface is not bound to the film by the oil. A paint in this condition is not weatherproof. It collects dirt readily and deteriorates rapidly until finally the entire paint film is washed away by rain and wind.

The chalking tendency of white lead is beneficial from the standpoint of the nature of ultimate destruction it causes in the paint film. It is desired that outside paints should wear away slowly so that when it becomes time for repainting only an extremely thin layer of the old paint film remains. The chalking of white lead promotes this desideratum.

To increase the life of a lead and oil film, the chalking of the lead must be counteracted by a hard pigment. Zinc oxide is used for this purpose. Zinc oxide is extremely white, has good hiding quality, and is an excellent oil absorber and spreader. It can be used only when combined with a softer pigment such as lead, for when used alone it accelerates the oxidation of the oils to such an extent that the paint film becomes hard and inelastic and checking and peeling results. Thus lead and zinc have serious defects when used alone; but when combined, the good qualities of the one offset the poor qualities of the other and vice versa. A mixture of lead carbonate and zinc oxide is considered the ideal pigment combination for exterior paints.

Pure lead and zinc paints settle badly when left standing on the shelf. Inert anti-settling pigments, usually magnesium silicate (which is finely ground asbestos) or barium sulphate is used to hold the pigments in suspension in their containers. The amount of inert pigments should not exceed 15 per cent. of the total pigment content in the light colored paints.

The pigment content of an exterior paint should consist of basic carbonate of lead and zinc oxide with a small amount of anti-settling material and the necessary coloring pigments. The percentage of coloring pigment in the light and medium-colored paints varies from 2 per cent. to 30 per cent. The dark colored browns, reds, and greens cannot be produced on a lead and zinc base owing to the density of color required. The following table is an approximate guide to follow when purchasing exterior house paints:

	WHITE	LIGHT COLORS Cream, light grays, etc.	MEDIUM COLORS Light brown, buff, slate, etc.	DARK COLORS Bottle green, dark brown, etc.
*Total Pigment Content	58-63	58-63	50-60	40-50
*Total Vehicle Content	37-42	37-42	40-50	50-60
Pigment:				
Basic Lead Carbonate	50-60	50-60	40-50	0-30
Zinc Oxide	35-50	35-50	25-35	0-300
Coloring Pigments		1-5	5-30	30-10
Inert Pigments	0-15	0-15	0-15	10-50
Vehicle				
Raw Linseed Oil			80-90	
Turpentine and Japan Driers			10-20	

Excellent exterior house paints are put on the market by a few reputable manufacturers. These concerns give the formula of their product on the can. Is it not true that we always look for the karat stamp on gold jewelry before we buy? Are not copper leaders and gutters for the house made of 16 oz. material to meet our specifications? When purchasing paint should we not then insist upon knowing its formulation, for, paint like gold and copper has enduring and protective qualities which depend upon the ingredients from which it is made?

*All figures in above tables are expressed as percentages by weight. These figures appear in the manufacturer's formula on the label of the paint can.





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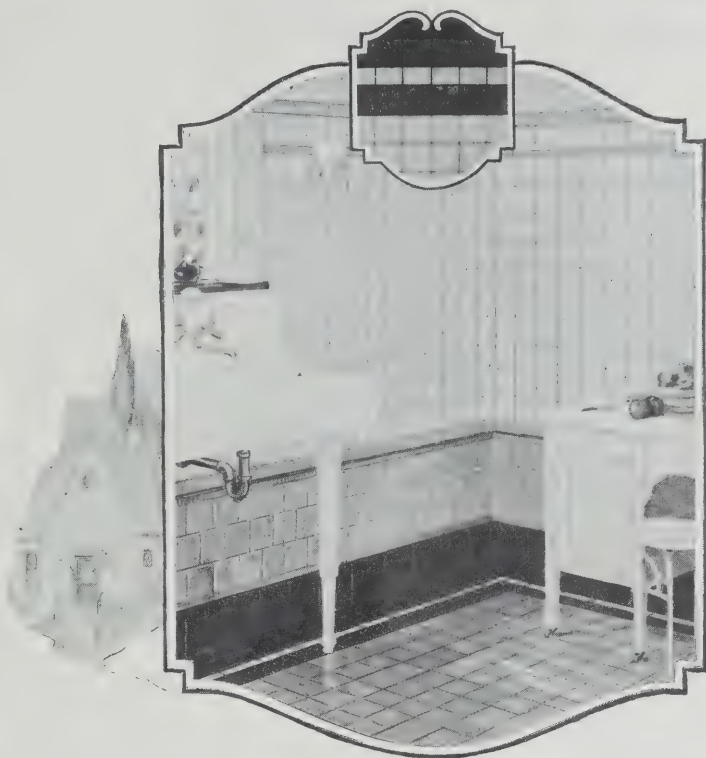
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of Ozite.

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It is made of
rugged hair—the
rug cushion that
"oriental" Pat-
ented Sept. 9, 1924.



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The restoration of the old Wayside Inn at Sudbury was the inspiration for the Handel Wayside Inn Floor Lamp—here illustrated. Done in brass with lines that are purely Colonial, it stands 59 inches high. The 23-inch oval parchment shade illustrates, in imperishable colors, the Wayside Inn at its best. The six-light pendant and

side wall brackets pictured above are also interesting examples of true Colonial designs.

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THE HANDEL COMPANY, MERIDEN, CONN.

Keep Home Fruits Growing

(Continued from page 30)

Winesap, Williams, Wealthy, Winter Banana, Wagener, Yellow Transparent and Yates; also Crabapples.

PEARS. Quality varieties: Bartlett, Fame, Seckel, Worden Seckel, Anjou, Clapp's Favorite, Winter Nelis.

CHERRIES. Sweet, sub-acid and sour varieties, the latter more generally adaptable: Gold, Montmorency, Early Richmond, Dyehouse, Suda, Black Tartarian, Bing, Lambert, Napoleon, English Morello and Royal Duke.

PEACHES. Select for early, midseason and late ripening, for white or yellow flesh, for clingstone or freestone. Varieties: Mayflower, J. H. Hale, Alton, Red Bird Cling, White Heath Cling, Captain Ede, Krummell, Slappy, Solway, Crawford Late, Chair's Choice, Fox Seedling, Eureka, Champion, Ray, Iron Mountain. Set Peach in the fall south of Mason and Dixon line; in the North wait until spring.

PLUMS. Select for hardiness and bearing in your locality; also flavor and color. Varieties: Gold, Shiro, Omaha, Tatge, Damson, Bradshaw, Green Gage, Abundance.

GRAPES. Select for color, hardiness and bearing. Varieties: Eclipse, Brighton, Campbell, Diamond, Worden, Lutie, Lucile, Delaware, Green Mountain.

STRAWBERRIES. Select fundamentally for productiveness, vigor and quality in your soil and locality; also for cross pollination and season of ripening. Set extra big potted plants in August or September, but ordinarily plant Strawberries in the spring, in ground enriched the fall before. Varieties of quality in many locations (ask the nursery, describing soil conditions). Gibson, Brandywine, Marshall, Aroma, Chesapeake, Lupton, New York, Americus, Jucunda, Success, Dunlap, Big Joe, Premier, Gandy, William Belt, Mascot.

VARIOUS. Gooseberries, Mercereau Blackberries, Red and Black Raspberries and Van Deman Quinces are advisable in the average garden.

For the more intensive and extensive worker there are novelties of value to add interest. They require widely varying soil conditions for success. Such are Loganberries, Dewberries, Apricots, Elderberries, Blueberries, Cranberries, Mulberries, Juneberries, Goumi, Buffaloberries, Hawthorn, Medlar, Paw-paw, Black and English Walnuts, Butternuts, Pecans and Hazelnuts.

For Florida and the South, well, the sky is the limit! Peaches, Plums, Grapes, Strawberries, etc., do well. The citrus fruits are standard, and in addition there are at least two dozen semi-tropical fruits of delicious flavor that we Northerners never see, and that are entire successes in home gardens. [A comprehensive article on this subject appeared in this magazine for November, 1925.—Ed.]



The Red Man's Contribution to Our Household Art

(Continued from page 62)

A room treated in this way could be entirely paneled in pine, slightly stained and oiled, with touches of color on the mouldings which immediately frame the paintings. In another treatment the paneled walls could be painted neutrally, with touches of color here and there on the mouldings to correspond with some parts of the color scheme in the paintings. A third plan would combine plaster walls and a beamed ceiling like the adobe houses in New Mexico—the paintings set into the rough plaster and mouldings tacked around to define them. They could also be framed decoratively in simple bands of color and hung in groups on the walls. In Schöenbrunn Castle, Vienna, there is an 18th Century room in which Persian miniatures are set in paneled walls, and, if so, why not Indian miniatures?

There are two utilitarian ways in which these modern Indian paintings can be used—i. e. for lampshades in the manner of 18th Century color prints and mounted on screens as these prints are sometimes mounted. Altogether there is an almost unexplored field of painting and craftsmanship waiting to be combined with the present vogue for Spanish Colonial architecture, or with the early forms of English Colonial. Indian rugs of the better kinds are generally interchangeable with hooked rugs and well chosen Indian pottery with Pennsylvania slip-ware. Replicas of the original Spanish-Colonial-Indian furniture may well become substitutes for genuine Spanish, or used in combination with it.

To become aware of the everyday possibilities of these Indian crafts may be an undiscovered pleasure and it will also help preserve and perpetuate a genuine and beautiful art, indigenous to our own soil, which otherwise might tend to disappear and finally survive only in museums.

ATLAS NOW ADDS BEAUTY TO CONCRETE'S STRENGTH AND ECONOMY



TRINITY COLLEGE, CAMBRIDGE
The Great Gate

THE CADET BARRACKS, EAST WING, WEST POINT MILITARY ACADEMY. CANOPIES, BAY AND 103 GROTESQUES OF CAST STONE MADE WITH ATLAS. CRAM, GOODHUE & FERGUSON, ARCHITECTS. C. T. WILLS, CONTRACTOR. CAST STONE MADE BY ECONOMY CONCRETE CO.



SURPASSING in scope and freedom any other material now in use, *Atlas White* Portland Cement transforms concrete into a creative architectural medium. Distinguished form, color and surface textures can now be united at reasonable expense with permanent stability and strength.

The ease of handling and moderate cost of *Atlas* restore the balance between beauty and economic value. With equal facility, it shapes rugged masses or exquisite details. With *Atlas White*, refined or radiant color can be achieved,

and textures can be produced as delicate or bold as any architect's desire. Made with *Atlas*, concrete returns full value for every dollar spent. The Gothic beauty of the Great Gate of Trinity College, Cambridge—built by Tudor kings—could be reproduced today with ageless solidity and strength in concrete made with *Atlas*.

An American parallel is supplied by the cadet barracks at West Point. *Atlas Portland Cement* was used to mould cast stone which satisfied the needs of the architects as completely as it met the exacting

demands of the Army's engineers as to quality of materials. The properties for which *Atlas Portland Cement* was chosen for use at West Point make it equally desirable and economical for all types of concrete construction, and establish it as "the standard by which all other makes are measured."

Between the Atlas plants and the user there is but one distributor—the building material dealer—who brings Atlas to the public cheaper than by any other method. Any architect, contractor or prospective builder is invited to write to this Company regarding the possibilities of concrete made with Atlas Portland Cement. Address all inquiries to 25 Broadway, New York.

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Makes your walls an investment

Styles for every room in the house

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in embossed effects for panel and all-
over wall treatments.

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plain colors, tile effects and decorative
patterns, for kitchens, bathrooms, etc.

The price you pay, or the time it lasts?

HOW much you pay to decorate
your walls, or the time or
thought you give the subject, isn't
half so important as how long it
will be before you have to do it all
over again. The cost of upkeep and
the fuss and muss of redecorating
are well worth thinking about.

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beautifully now, so that there won't
be any upkeep or redecorating to
think about for many years, say a
dozen or more? Better, isn't it?

And that is just what Sanitas
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Think of applying several coats
of fine, durable oil paint all at once
and having them dry immediately

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what hanging Sanitas really does.

Imagine a wall covering so strong
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crack, tear, peel, or blister, but
also keeps the plaster from crack-
ing or small cracks from spreading.
That's the way the cloth back of
Sanitas does protect the walls and
preserve the wall covering.

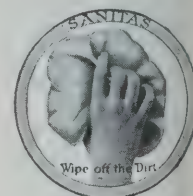
Put Sanitas to the severest test
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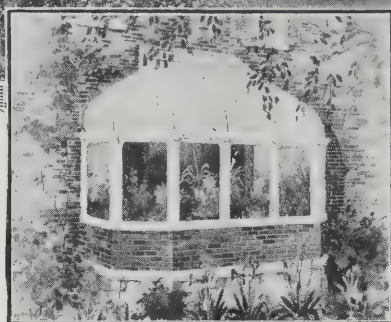
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Happily for you, we have a special circular on each. Not just the usual kind, showing a picture or two and considerable talk about what a wonderful concern the makers are.

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Everything so far as possible, is cut and fitted, ready for quick, easy erection.

The frame work on both is iron; the wood entirely of high grade cypress.

They are strictly a Lord & Burnham top notch job from start to finish.

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Beautiful birch, enameled white, used for woodwork, doors and paneling in this delightful entrance hall. Messrs. Granger and Bollenbacher, Chicago, Architects.

birch affords a perfect base for enamels. It takes stains uniformly and is beautiful when finished natural; a versatility of treatment that enables you to have a different finish for every room, all equally attractive.

The close grain and practically mar-proof hardness of **birch** make it one of the most enduring and permanently beautiful interior finishes—also, furniture.

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*Beautiful Birch for
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Hearthstone Editor's Chat



This is a department for every one who has a house to build or decorate, a new interior to finish, or an old familiar room to make more attractive.

It is planned for just one purpose: to bring to each home maker all the aid and advice so freely offered by the men and woman of the business

world to-day. It is a meeting-place where the manufacturers, the decorators, the craftsmen may place their helpful booklets, their free bureaus of service in hands of those who value such help. Additional booklets will be listed each month.

This department is for all of our readers. Each Booklet listed may be had upon request. Order by number only and as many as you wish.

Address: Hearthstone Editor, Garden & Home Builder, Garden City, N. Y.



PLEASING, restful home atmosphere does not depend on a constant succes-

sion of new furnishings, variety and change. Rather does it come from taking such care of our good chairs and tables, our silver, rugs, etc., that they develop the subtle richness and beauty of use and association. The patina on old wood is lovelier than the newest polish; the colors of a fine rug but mellow with age. What, then, must one do to add years of life to these familiar home things? Fortunately no great knowledge is necessary, just a little thought given to the kind of wood and finish in the furniture, care as to cleaning polishes used and frequent cleaning of upholstery and hangings. That is all.

There are five most commonly used finishes, —enamelled, polished, dull-rubbed, lacquered, and waxed. For each of the first four, only a good, reliable polish should be used,—one that will not prove sticky and dust-collecting. Pure soap and water will often prove to be the best cleaner of all and by pure soap is meant one free from strong alkalines and "patent" cleaning preparations that are mostly grit.

Pure soap and water is the very best cleanser for all enamelled furniture. Most enamel finishes are covered with a clear varnish or shellac from which all dirt can easily be removed with a piece of cheese-cloth wrung out of clean soapy water. The entire surface should be gone over lightly, then rubbed at once with a dry piece of cheese-cloth.

Furniture with a highly polished finish means that it has been heavily varnished. Such pieces if badly soiled may also be washed as if enamelled, then dried and polished with a good furniture polish. Sometimes the varnish on furniture will become "checked" and nothing can repair this damage except refinishing. The best plan therefore is to prevent this condition by keeping the furniture away from radiators and registers where the heat will damage their surface. Even sunlight, where it shines steadily on a polished, varnished surface will check it so that the wise homemaker keeps her lovely chairs and tables away from both heat and sunlight. The hospitable fireplace has been the cause of many a marred chair and table.

A dull rubbed finish is easily cared for by waxing, then polishing to a soft glow or by dipping a piece of cheesecloth in either crude oil or paraffin oil, wiping off all the oil possible with a clean piece of cloth; when dry, polish with a fresh piece.

A lacquered finish seems as if it would be too delicate to stand much wear and might be hard to clean and care for. The contrary is the case; by dipping a dry piece of cheese-cloth in paraffin oil and rubbing until clean,

Care of Our Possessions

then applying a coat of wax which should not be allowed to dry on but rubbed off at once, lacquered surfaces will keep their original beauty for years.

A waxed finish grows more beautiful each time it is cleaned. All wax should be allowed to dry before polishing for this finish; it is then ready for polishing with cheesecloth

this or a hand brush be used (never use a beater on any upholstery) all seams, under-arm and back pieces, crevices, pockets, etc. should receive especial care as it is in these dark places that moths find an abiding place. To eliminate all danger from these pests in furniture, or to get rid of them if once they have found a lodging place, use a good insecticide guaranteed not to harm upholstery or finish. Any drug store will have this.

SLIP COVERS are very apt to prove moth-covers as well and once a week these should be removed and the furniture examined. Where protective covers have not been used and the upholstery has become soiled, the vacuum cleaner should first be used and then it will be frequently found that a little soap and water carefully applied as suds may be all that is necessary to freshen the fabric. When this is used, another cloth wrung out of clear water should serve to rinse out any soap, after which a vacuum cleaner should again be used to raise the nap and hasten drying. Where greasy spots still remain, carbon tetrachloride such as is used in renovating one's gowns, may be used. In all cleaning, the first step is to have clean cloths to work with.

To clean a leather chair, couch or fire screen, a damp cloth and absolutely pure soap should be used. A fresh damp cloth is then used for rinsing and the surface polished with a dry cloth until dry. No greases, polishes or oils should ever be used on leather.

In cleaning draperies, various fabrics require different treatment, and the tubfast materials that come in such variety of color and quality aid in solving this problem. After all, there is nothing much more satisfying than clean soap and water and a room with hangings that can be tubbed always seems to hold a most wholesome air of cleanliness. Even silk may now be washed, provided it be the rayon silk that is so wearable, and sunfast as well as tubfast. Where velour is used, the safest course is to send this to a professional cleaner. This is apt to be a costly operation if the curtains have been permitted to become badly soiled and here again the vacuum cleaner enters in. If used regularly each week, dirt and dust can not become embedded in the fabric, neither can it settle where hands may have left grease spots. To merely hang curtains on the line and brush them is not to really clean them.

In cleaning rugs or carpets, we repeat the warning given previously,—“No rug or carpet should be swept with a broom, as this pounds the grit into the material and cuts its fibres.

Home Beautifying Booklets for the Asking

Ask for booklets by number only

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Chamberlain Metal Weatherstrip Co., Inc.
- No. 44 YOUR HOME AND THE INTERIOR
DECORATOR, F. Schumacher & Co.
- No. 46 DECORATOR'S METHODS OF WINDOW
CURTAINING,
Quaker Lace Co.
- No. 50 BEAUTIFUL FLOORS, WOODWORK &
FURNITURE,
The A. S. Boyle Co.
- No. 53 BEAUTIFUL FLOORS & HOW TO CARE
FOR THEM,
Murphy Varnish Co.
- No. 54 PROPER TREATMENT FOR FLOORS,
WOODWORK & FURNITURE,
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HOUSE,
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PETS,
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- No. 177 HOW TO USE VALSPAR ENAMELS
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- No. 207 THE CORRECT CARE OF HOME
FURNISHINGS,
Peck & Hills Furniture Co.

which is the material par excellence for cleaning or polishing. All furniture should be cleaned and polished at least twice a month, while once a week is even better. Finishes are put on primarily to preserve and protect the wood and not only for beauty. If, then, such finish is kept in good condition by careful cleaning, the wood underneath will last just that much longer. If the finish be scratched and broken through, then the wood itself is in danger; to save it, the article should be refinished.

To clean willow or reed furniture, whether enamelled or stained, a thorough dusting is usually sufficient plus a little soap and water on badly soiled enamelled parts. A vacuum cleaner can be used to remove the dust from both this furniture and its cushions unless they be filled with down in which case the cleaner is apt to draw the down through the fabric. The enemy of all upholstery as well as of rugs or carpets, is grit and dust that gets into and cuts the fibres so that frequent cleaning is absolutely essential. With a vacuum cleaner, this is an easy task. Whether

When you buy draperies ask definitely ‘ARE THEY ORINOKA?’

To buy draperies and hangings for your home without inquiring into their genuine color-fastness is, today, unthrifty buying. Draperies often contribute more to the appearance of a room than any other item in your home. The cost of making-up draperies is frequently as much as that of the fabric itself. It is economy, therefore, to be assured that their original loveliness will last.

With Orinoka draperies you have an absolute assurance of this. They can be depended on for unqualified fadelessness. Not fast color for a limited time, but for the life of the fabric. Orinoka draperies are so carefully dyed in the yarn that sunshine or washing cannot in any way change the marvelous beauty and quality of their colors.

You may buy Orinoka draperies without fear or misgiving. Your purchase is accompanied with a guarantee. But to save you possible inconvenience it is the earnest ideal of the makers of Orinoka fabrics to make each yard so color-fast that the guarantee need never be used.

Quite naturally, the cost is more, but like anything of superior worth, the colors of Orinoka have the value of unqualified permanence. On the plain merit of quality and design, Orinoka draperies recommend themselves to women who furnish their homes with an eye to beauty, but beauty based on thrift and intelligent buying.

On every bolt of Orinoka a tag reads: "These goods are guaranteed to be absolutely fadeless. If color changes from exposure to sunlight or from washing, the merchant is hereby authorized to replace with new goods or to refund the purchase price."

Are you interested in ways and means of using color to give charm to your home? Orinoka has prepared a new booklet, "The Importance of Color in Curtains," which we will send free on receipt of coupon below with name and address.

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Please send me complimentary copy of new Orinoka booklet, "The Importance of Color in Curtains," containing interesting suggestions for window and drapery treatments.		
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(Continued from page 78)

Any spot or stain on a rug should be removed at once, otherwise dust will be sure to settle in it. Soap and water will often be the only cleanser needed; if the spot be one made by grease, carbon tetrachloride or pure spirits of turpentine will remove it.

The floors of the house are among its choicest features and to keep them in good condition, there is nothing better than waxing whether the floor be painted or varnished. By doing this once a week for a time, a hard wax-like finish will soon be built up that will prevent any stain or moisture from soaking

into the wood, while a clean, damp cloth will easily remove any spots from the surface. Where linoleum is used, this wax finish is especially pleasing. In fact, waxing is the proper way to care for linoleum and it is well to remember that linoleum should never be washed with any strong soap or cleaning powder.

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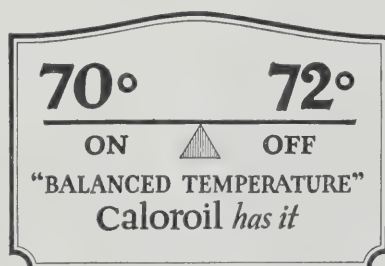
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Making Your Living Room Match the Season

A. Louise Fillebrown

ALTHOUGH we are still enjoying the glowing fall weather out-of-doors, there will soon be no further use for the porch living room, and the real living room that we have tried to make seem cool and dark for summer must change its character and become inviting and cheery. There was space and emptiness in our summer living room, for when it was very warm we put away all the small unnecessary bits of furniture, and tried to create an almost Japanese simplicity that seemed cool and restful. The soft green walls were almost bare of pictures, the winter draperies had been replaced by sheer theatrical gauze with little color. All summer we used pleated chintz lamp shades of cool light colors and linen slipcovers of a soft yellow for the furniture.

To make our room warm and comfortable again we need warm color, and it is really quite simple to change the whole character of the scheme when you have a cool neutral background.

Floor: The bare polished floors had small woven rugs for the hot weather, now to be replaced by two rich Oriental ones that belonged there with their deep mulberry, blue, and gold design.

Walls: On the soft green walls around the window and door casings, is an interesting wallpaper border in mulberry, blue, and orange. * It happened that both door and window are particularly lovely in line, so the added design accentuates the charming proportions, as well as supplying bright color and interest.

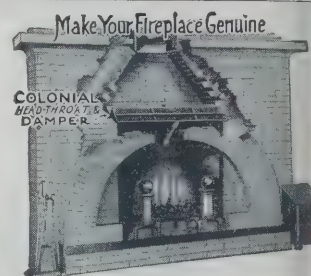
Draperies: Deep Chinese blue silk is chosen for the autumn draperies and, lined with gold, they make the windows rich in color. The scrim

(Continued on page 83)



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By Mrs. Estelle Brown

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Even before I finished my practical preparation, I had earned enough money in Interior Decoration to more than pay for the cost of my training. And when I finished my Course, rather than go to any additional expense, I opened up a cozy studio right in my own home. From the very start my success was actually astonishing—each week my income steadily increased. Now I can scarcely find time to accept all the interesting work that is constantly being offered me. Believe me, there is no pursuit that compares with Interior Decoration when it comes to happiness, enjoyable work, big money.

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Catalogs A showing andirons, showing spark screens, also A showing wood mantels will be forwarded if desired.

EDWIN A. JACKSON & BRO., Inc.
8 Beekman Street, New York
also
15th Street at Lexington Ave., New York

(Continued from page 82)

glass curtains give place to lighter gold gauze, which warms the light as it enters and makes an effect of sunshine even on a dark day.

Lamps: Lamp shades and glass curtains determine the lighting of a room, so at night warm colored lamp shades do much to create the cheerful effect we are trying to achieve. In the living room described here gold is the obvious color for the shades, but to create just one spot of brilliant color, the largest one—on a lovely Chinese blue porcelain lamp—is of gold and orange changeable taffeta. Bound with Chinese blue velvet at top and bottom it is striking but most attractive. The side brackets are of gold silk with green georgette over it. The green matches the green of the walls so in the daytime they are inconspicuous, but at night the gold silk casts a warm sunny light. The other shades are of parchment, with gay orange, blue, and green in the designs, which are rather bold in drawing. One in particular I like—it shows a pirate ship with a billowing orange sail, skimming over a deep blue ocean with most unusual purple crests on the waves.

Orange silk cushions, a deep blue velvet table-runner bound with green velvet, a floor pillow of mulberry and gold, with long tassels before the dancing fire—all these small touches of color make the room richer and more inviting. The screen that had concealed the fireplace all summer is removed and shining andirons installed with a fire laid ready to light. The chairs that had been placed near the open windows are grouped near the fireplace as a center, and the tea-table that has been on the porch during the warm weather has received a coat of new paint and is installed in its usual corner. In this house the delightful institution of afternoon tea still holds sway.

With the exception of the curtains there is little expense in the new fall furnishings for such a living room. Bits of bright color properly spread about, a re-arrangement of the furniture, and a selection of materials with sheen and richness in such furnishings as had to be bought—these things make the winter living room look different indeed! It is restful to change the appearance of the rooms we live in and should be done once or twice a year. It does not necessarily mean much expense, and the comfort you will get out of furnishings that are suitable for the season will more than repay you.

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Built in Ipswich on the King's Highway (Old Bay Road) about 1690.

This house, one of five, is my setting for

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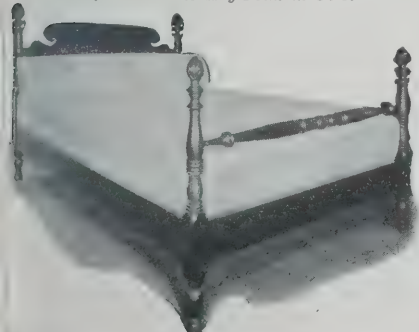
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For a More Glorious Spring Garden

SUMMER'S heat and flowers are nearly gone—perhaps a few Asters or "Kentucky Bred" Dahlias are still making gay the garden. Spring seems far away with the first of the Autumn leaves falling—but it's time to plan and plant your Spring Garden.

"Kentucky Bred" Irises

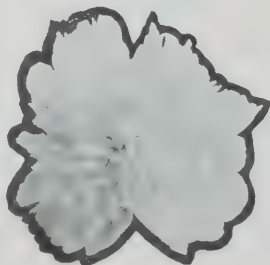
This year we are offering a larger variety of high grade Irises than ever before—beautiful flowers with a wide range of prices to suit any pocketbook.

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Hardy, vigorous plants. We sell only 3-5-eye root divisions. Our prices are below the average, our quality is above.

Special Gardens

Our new Spring Garden circular is ready. You'll like our Special "Kentucky Bred" Gardens listed therein. Collections of Peonies, Irises, Hyacinths, and Tulips selected to produce pleasing effects when they bloom. For an economical garden, plant a number of these collections.



Send for our Spring Garden Circular

Jacob Schulz Co., Inc.

550 Fourth Avenue, Dept. A
Louisville - - Kentucky

Color in Furniture

(Continued from page 43)

way, the home-maker can bring to her rooms all the lovely coloring that they need; and her guest room may have the longed-for violet tones of walls and rugs repeated in the lines and decorations on dressing table and bed in gray-green enamel and ivory, giving an inviting sense of repose and charm.

It is not difficult to do this work. The market is filled with reliable paints, enamels and varnishes that will fulfill all their makers' promises. If in doubt just how to proceed one can always consult the decorative bureaus maintained by these firms where all puzzles will gladly be



To sun room or breakfast nook this gaily painted well made set will bring color and cheer

solved. The makers of brushes, too, will advise just what kind to use and when and where. Old furniture that has become a jarring note can be so easily refinished in this way that the only wonder is that there is ever an unattractive chair or table. It is possible to re-enamel an old bedstead so that it will match any kind of wood or coloring and this will bring a new charm to many a sleeping room the furniture of which has seen better days.

In this new painted furniture now being offered to the home-maker by the modern skilled worker in wood, there is one place where his touch is seen at a glance and that is the finish. The manufacturers are making this equipment for the livable home both in painted finish and in the natural wood. To each is given the same craftsmanship and the same skill in each step of the work. To each is given a finish that is made to last and that will grow lovelier with age.

Truly do these modern chairs and tables, these beds and desks and mirrors bring to us once more the days of those older craftsmen when good workmanship governed the making of each piece no matter how small. The workmen of to-day have gone even further, for they have the work of these other men as a guide and example, and with the wonderful strides made in paints and enamels and varnishes and in the advanced ways of using them, this furniture of to-day is even better than that of long ago.

As has so often been said the keynote of the modern home is comfort, livability, convenience. To lend this air to a room, there is nothing better than a piece or two of this furniture that holds such beauty of line as well as furnishing the note of color that we find so necessary and are beginning to value.



Holding the beauty of an old tambour desk, this modern writing table is striking in its simplicity of decoration



Proud that it is a Frigidaire

THE hostess whose home is equipped with Frigidaire Electric Refrigeration takes real pride in showing it to her guests—in serving delicious, wholesome desserts, taken from Frigidaire's freezing compartment—in telling them how it keeps all foods fresh and delicious for surprising lengths of time.

She takes pride in the fact that it is a genuine Frigidaire—the finest electric refrigerator built—with its beautiful exterior finish of lustrous white Duco, its clean, smooth, gleaming porcelain-

enamel lining, its quiet, dependable, automatic operation. And she does not hesitate to say that the cost of operation is surprisingly little.

The new low-priced metal cabinet Frigidaires offer outstanding values and can be bought on deferred payments.

We should like you to have copies of two Frigidaire books; recipes for delightful frozen desserts, and a book of prize-winning kitchens equipped with Frigidaire. Send to us, or ask for them at any Frigidaire display room.

DELCO-LIGHT COMPANY, Dept. Y-42, DAYTON, OHIO

Subsidiary of General Motors Corporation

The World's Largest Builder of Electric Refrigerators

Frigidaire

ELECTRIC REFRIGERATION



DELCO-LIGHT COMPANY,
Dept Y-42, Dayton, Ohio.

Please send me the Frigidaire Books of
Recipes and Prize-Winning Kitchen Plans.

Name

Address

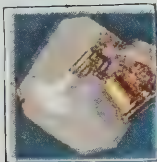
City State



The soft quiet gray of these shingles enhances the charm of any home architecture.



These shingles owe their shape to the frugal French



The famous blow-torch test proves their fire-safety.

LONG AGO the careful French discovered that a shingle of a certain shape would provide complete, weathertight coverage with least waste of material from overlapping.

This shape is substantially the same as that of Johns-Manville Hexagonal Asbestos Shingles.

Strange to say, this shape, originally devised as an economy, is the very thing which gives that interesting, "broken-line"

beauty to this type of Johns-Manville roof.

Along with economy and beauty go the two characteristics of all Johns-Manville Asbestos Shingles — fire-safety and permanence. What more can you ask in a roof?

Whether you are going to roof a new house or re-roof an old one, you will want complete details about Asbestos Shingles. Write for our booklet—write to:

JOHNS-MANVILLE Inc.

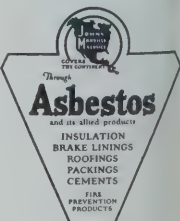
292 Madison Avenue at 41st Street, New York City

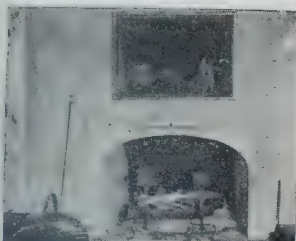
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How to Build a Real Fireplace

Of course, you've seen a real fireplace. It fairly outdid itself to give generous warmth, sent all its smoke and gases up the chimney, kept its mantel free from soot smudges and was easily regulated.

Such fireplaces are not hard to build. Send for the Donley Book of Fireplaces and instruct your builder to follow the Donley construction plans and be sure to use the Donley Damper with its smooth metal throat, Donley Ash Dump, Fire Basket and Andirons as shown in its pages.

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DONLEY DEVICES

Complete the Home



FALL PLANTING GUIDE FREE

In this Little Tree Farms publication you will find the information needed for successful Fall planting. How to identify the Evergreens, how to select ardy, full-foliaged plants and trees, how and where to plant and care for them. Illustrated are:

EVERGREENS, SHRUBS, TREES, VINES, PEONIES, IRIS, PERENNIALS, PHLOX, GLADIOLI, DAHLIAS

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Framingham Centre, Mass.

Send me your FREE Fall Catalog.

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Joys You Have Longed For

Become yours when you plant some of the famous peonies grown at Cherry Hill.

For over half a century we have been constantly improving and perfecting the rarest and best varieties that could be obtained both in this country and abroad. In addition we have originated some very choice seedlings which rank with the world's best productions.

But that is not all, for we have other seedlings not yet introduced which we feel will take their place in the ranks along with the best productions of the old and new world propagators. These we shall introduce as soon as we can develop a sufficient stock.

What better proof of our quality is needed than to know that at one of the best peony displays ever staged in Boston we were awarded in June the following:

- 1st. Silver Medal for best display of Peonies arranged for effect.
- 1st. Silver Medal for not more than one hundred varieties, one flower of each.
- 1st. Best collection of double Peonies rating 8.5 and over.
- 1st. Twenty named varieties, double, one flower each.
- 1st. Best six named double white varieties.
- 1st. Best six named double red or crimson varieties.
- 1st. Best six named double dark pink varieties.
- 1st. Best twelve named single varieties.
- 2nd. Best six named double light pink varieties.
- Silver Medal on Seedling No. 59.
- Bronze Medal on Seedling No. 78.
- Sweepstakes, President's Cup for best display in the show.
- June 23rd and 24th, at New Bedford, a Silver Medal for "Meritorious Display of Peonies."
- June 29th and 30th, at the North Shore Horticultural Society, Manchester, Mass., a Gold Medal for "Excellence in Display of Peonies."

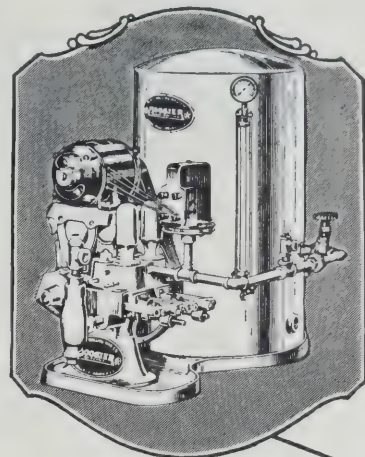
May we be of service to you this fall in sending you some of the choice Cherry Hill Quality specified in our catalog?

CHERRY HILL NURSERIES

(T. C. Thurlow's Sons, Inc.)

WEST NEWBURY, MASS.

NOT OPEN SUNDAYS



Your home deserves
Running Water!

You owe your family the convenience and protection of pure, fresh running water under pressure. Above all, women deserve to be freed from the drudgery of pumping and carrying water. There is a Hoosier Water Service for every home and garden purpose. Suited to any power and any source of supply. There is one that will give you city water convenience at less than city water cost, for years and years to come.

All Hoosier Water Service are protected, inside and out, by the famous Galvanzink coating.

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MAIL THE COUPON!

Our free book "How to Have Running Water" will show you exactly how to select the type of water service best suited to your individual needs.



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Please send me, without obligation, your free book, "How to Have Running Water."

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Your Gas Company Can Heat Your Home

GAS heating is a proven success. Thousands of home owners, everywhere, are enjoying the wonderful convenience and comfort of gas—the only fuel which is absolutely free from care.

Many gas companies grant special rates for house heating which brings gas fuel well within reach of most home owners.

Bryant Automatic Gas Heaters are scientifically designed to burn gas with exceptionally high efficiency. Telephone your local Bryant office or write us here in Cleveland for complete information on gas heating.

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BRYANT GAS HEATING

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your Pup
be your
Furnace
Man



The Truth About Oil Burners

(Continued from page 44)

THE BEST BURNER TYPE FOR YOUR BOILER

YOU have a boiler in your home, and it may be a "round" one, or a rectangular "sectional" one, or a steel type. In any event, it was designed for use with coal, and now you want to select the best type of oil burner to suit its characteristics.

Your boiler transfers the heat liberated through the combustion of the coal, or oil, to the water, in two ways. Anything that is in the fire-pot of your boiler that is hotter than the boiler itself gives off radiant heat. This form of heat is really a vibration of the ether, just like radio waves, but of a different wave length. The hotter the surface, and the larger, the more radiant heat is given off. If you have a brisk coal fire, with the entire surface covered with "live" coals, your water will heat faster, or more steam will be generated than when the surface of the fire is covered with fresh, black (non-radiant) coal. So all of the inside of the boiler that is within "view" of any part of the red-hot coal, or of the white-hot flame of the oil burner, will absorb this radiant heat. This surface of the boiler is called the "direct" area.

But the greatest part of the heat liberated, both with coal and oil, is in the form of hot gases, the "products of combustion." These gases pass through the devious ways in the upper part of the cast-iron boilers and around and between the tubes in the tubular boilers, rubbing along the iron as much as the skillful design of the builders can provide. And as they rub, the heat they contain is gradually transferred to the iron, and through it to the water. Naturally, the longer the "gas travel", and the more efficiently placed, the more heat is taken from the gases; by the same token, if this "indirect surface" is insufficient, much of the heat is not taken from the gases, and escapes up the chimney to heat the atmosphere above the house.

There is a wide diversity of opinion as to just what the proportion of direct and indirect surface should be when burning oil, but it is fairly accurate to say that the majority of house-heating boilers do not have enough indirect surface to properly take the heat from the gases of an oil flame. There are two possible remedies; to add a section or sections, in the case of a round type of boiler, which is the common type in small homes, or to have the burner flame so adjusted that it burns at a lower rate than would be desirable where the boiler is of the proper size. In this case the passage of the gases through the boiler is not so hurried, and there is more chance for the heat to transfer to the iron.

If you have a burner of any type installed in your boiler and burn, say, ten pounds of oil per hour, the amount of heat transferred to the water, or steam, will depend upon the ability of your boiler, as determined by the amounts and disposition of its heating surfaces, to absorb that heat, more than upon the shape of the flame that produced the heat.

The advocate of the flat flame that licks the walls of the boiler may claim that this flame "puts the heat low down as it is produced in a coal fire, instead of shooting it out into the combustion chamber," forgetting that, for instance, if a "jet" type burner is installed in your boiler, it probably will be set to operate through the *ash door*, the ash-pit will be lined with fire-brick, and the heat will be generated much below the level of the other type of flame.

Then, the partisan who has no use for the "pot" type burner, where the burner incorporates its own combustion chamber, says that this type is not efficient because the fire is produced in a little clay or iron pot instead of in the entire space usually occupied by coal. He forgets that this ball of flame has a large surface area and is *very* hot, due to the confined combustion, and that the large amount of radiant heat generated travels outward, and downward, and in all directions, and so hits all of the walls of the boiler against which coal might lay.

Many tests are being made in laboratories of manufacturers, and claims are being published to prove efficiency on the basis of these tests, but the fact remains that, for your own boiler, the type of burner, or the shape of its flame, is of much less importance than the matter of seeing that your boiler has sufficient heating surfaces so that the heat generated by the burner, at the rate at which it is set to burn, will be absorbed and not rushed through the boiler to the chimney.

You see, it requires just so-many pounds of oil to provide heat for your home for any given twenty-four hours, and you may set your burner so that it will operate for a total of three hours during that period and burn that amount of oil, or you may set it to burn oil at just half that rate, when it would, obviously, have to run six hours during the day. Or you may choose any other rate within reason. If you have a large boiler with liberal surfaces, the high-rate setting may be efficient, but if the boiler is small, possibly put into a house "built to sell," it would be well to burn the fuel at a lower rate.

(Continued on page 90)

Your Roses' Enemies are Here

Keep Spraying all Summer

ASBBS

"Spray regularly until frost," say rosarians. Now, of all times, your roses need the protection of the famous *Fungtrogen* spray, which not only destroys diseases, but fertilizes through the foliage.

Use These Sprays Alternately

Fungtrogen

FUNGICIDE FERTILIZER

—which controls Mildew, Blackspot and other diseases.

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FUNGICIDE INSECTICIDE FERTILIZER

—which combats leaf-chewing insects, caterpillars, slug worms, Japanese beetle, etc.

For Aphis (plant lice)

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APHIDICIDE FERTILIZER

—the modern aphicide. Will not turn foliage yellow.

All these sprays are complete. Only water need be added. All are highly endorsed by rosarians.

For Sale by Leading Seedsmen or direct from us. Send for Literature

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ROSE MANUFACTURING COMPANY
(Established 1897)

37th and Filbert Sts., Phila.



We Specialize in Rarer Evergreens

It is our ambition to grow and supply as large and complete a collection of hardy Evergreens as can be found in this section. Our stocks embrace all the standard old kinds as well as many rare newcomers.

Among the latter, for instance, we count the valuable new Myer's Juniper, with its curiously twisted, blue foliage; the columnar Japanese Yew, a beautiful dark green plant; the dwarf Picea Albertiana—the lovely, perfectly hardy pigmy of the Spruce family. Also Junipers in divers forms, of varying habits of growth.

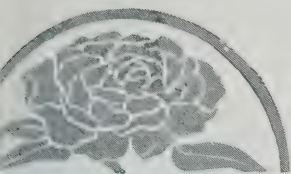
NOW is the time to plant them!

Late August and the entire month of September bring near ideal conditions for successful lifting and transplanting. Before ordering any Evergreens for planting this fall, compare our sizes and prices.

New Catalog Ready

Ready to acquaint you with all we grow and offer. It's free, of course. When writing, please mention G. & H. B.

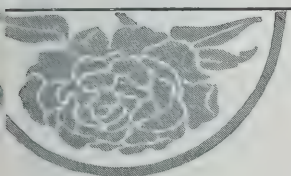
South Wilton Nurseries
J. C. Van Heiningen, Prop.
South Wilton Conn.



Dinner Guests and PEONIES

Do you have a garden of distinction, select your flowers as carefully as you do your dinner guests. No garden is complete without good representation from the oldest family of them all—the peony—whose ancestral portraits are proud to display on your walls in your Chinese rugs. In choosing your peonies, admit that those of fine old aristocratic lineage and never invite any of the vulgar into your garden without consulting the Social Register of Peonies—our catalog. Different and interesting. Sent on request.

American Peony Gardens
449 READING, PA.



As a reader of the GARDEN & HOME BUILDER, you will be glad to know that we have arranged with the American Gladiolus Society to offer a combination of

a membership in the American Gladiolus Society.

their monthly bulletin and a year's subscription to the GARDEN & HOME BUILDER

For Only \$4.00

The newsstand price of the GARDEN & HOME BUILDER alone is \$4.20. Membership in the American Gladiolus Society is \$2.00. This you save \$2.20 by accepting this offer.

The bulletin issued by the Society is beautifully printed on coated paper and contains much useful information. It will be mailed to you regularly each month.

Subscribe for, or renew your subscription to the GARDEN & HOME BUILDER, taking advantage of this special offer. Send your order to the American Gladiolus Society, 77 North Avenue, Rochester, N.Y., or direct to us.

Dubleday, Page & Company



Better Peonies—By Farr

TO produce only the Peonies approved by the American Peony Society has been our desire. This year sees the desire gratified, the object achieved.

Many new and valuable varieties have been added; many good varieties have been replaced by better Peonies. Of the thousand or more now in commerce we have selected only those rated at 7.4 and above.

Farr's Special Peony Selections

An exceptional opportunity to obtain fine Peonies, whether you are starting a collection or adding to your treasures.

AMATEUR (Junior) COLLECTION

Adolphe Rousseau, red.
Albatre, white.
Augustin d'Hour, red.
Festiva Maxima, white.
Marguerite Gerard, pink.
Mons. Jules Elie, pink.

Two reds, two whites, two pinks (amounting to \$6.50) for \$5 complete. Add 50cts. for parcel post; otherwise shipment will be made by express collect.

AMATEUR (Senior) COLLECTION

Adelaide Hollis, white.
Admiral Togo, red.
Claire Dubois, pink.
Duchesse de Nemours, white.
Francois Rousseau, red.
Reine Hortense, pink.

Two of each color (amounting to \$11) for \$9 complete. Add 50cts. for parcel post; otherwise shipment made by express collect.

Junior and Senior Collections together for \$12.95. Add \$1 for parcel post handling; otherwise shipment made by express collect.

BETTER PEONIES—By FARR

Our catalogue for Autumn, 1926, is now ready, and will be mailed on request to all who are interested in Better Peonies. The booklet also contains unusual offers of good Peonies for mass plantings. Write to-day for a copy.

FARR NURSERY CO.

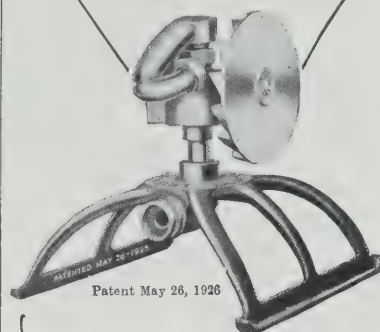
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DOUBLE ROTARY SPRINKLER

Next Best to Rain.



Patent May 26, 1926

A Heavy Duty Sprinkler

THE day you get a DOUBLE ROTARY Sprinkler, your irrigation problems are solved right—and for years to come! This new, improved model is a better, sturdier, double-efficiency sprinkler—made to water large areas—made to give full satisfaction. It should not be confused with the small, ordinary type of lawn sprinkler.

"Sprinkles like a gentle shower" in a circle 15 to 80 feet in diameter, according to water pressure.

Water is cut into drops like rain when forced against the swiftly revolving wheel. Adjustable nozzle gives a coarse or mist-like spray, without changing water pressure. Sturdy skid-base makes it easily movable by pulling on hose.

A work saver! Operates automatically—needs no attention. Durably built of interchangeable parts.

Guaranteed—Sold Direct from Factory on a Satisfaction or Money Back Guarantee. Price \$12.50 postpaid anywhere. If not satisfactory in every way, return sprinkler and your money will be refunded. Descriptive literature on request.

DOUBLE ROTARY SPRINKLER CO.,
1236 Coca Cola Bldg.
Kansas City, Mo.



Rare Offer of Peonies and Tulips

Right now you can have your choice of more than 1000 varieties of Peonies—the largest collection of Peonies in the world. Their delicate fragrance, elegant shape and form, and their great variety of shades make them favorites everywhere. And we are offering these gorgeous flowers at prices surprisingly low. The combination listed below contains the most popular and beautiful peonies grown. They are all splendid, strong divisions, with from two to five eyes. Order Today.

Old Garden Collection

Should be planted by the entire nation. Vigorous growth and lots of bloom.

Mons. Jules Elie—pink	\$1.25
President Taft—pink	2.00
James Kelway—white	1.50
Felix Crousse—red	1.00
American Beauty—red	1.00
Mons. Dupont—white	1.00



SUPERFINE MIXED DARWIN TULIPS

LONG-STEMMED VARIETY—

This new family of Tulips is of stately, noble and dignified character. They grow 3 feet high and bear unusually beautiful flowers 3 to 6 inches in diameter. Very late flowering. Our Special Price offer is so low as to make a large mass of these showy flowers a matter of trifling expense. Take advantage of this offer now.

12 Tulips \$.60
50 Tulips 2.35
100 Tulips 4.50

You'll get a choice selection of healthy bulbs, producing a great variety of colors—ranging from light tints of white, lilac, rose and brown to deep violet, brilliant red, dark brown and black. Postage prepaid.

SPECIAL

We'll send you the above entire collection of 6 gorgeous peonies for only

\$6.00 post-paid

FREE Catalogues

Send for our FREE Fall Catalogue, a beautiful booklet on flowers. A great treat for every flower lover. Contains wonderful, life-like views. Provides an accurate guide for ordering. Also ask for our booklet, "Peonies for Pleasure." Just a few left. Contains the most complete list of Peonies in the world.

Send your order TODAY for either the peonies or tulips, or both—at our low quantity prices. Prompt shipment and satisfaction guaranteed.

THE GOOD & REESE CO., Dept. G-1 Springfield, Ohio

Better Peony Offer

To give our friends a chance to purchase some of the better Peonies we are making the following offer: All are choice varieties and some very recently introduced. See catalogue for complete description.

Oclave Demay	\$1.00	Avalanche	\$1.00
President Roosevelt	1.00	Festiva Maxima	.75
Princess Beatrice	1.00	Mons. Barrall	1.00
Prince of Darkness	1.50	Gen. Custer	.75

The entire set of eight varieties for only **\$5.00**

We have one of the largest stocks of Peonies in the U. S. Our display of Official Varieties and Hybrid Peonies won 1st Prize at the American Peony Show, at Des Moines, Ia. Our large complete bargain list and descriptive Catalogue sent free. Write for it!



Special Bulb Bargains

Your choice of any of the following bulbs at these greatly reduced prices:

8 Peonies all different—labeled, strong 3 to 5 eye divs.	\$2.00	2 Lilium Regale—New white trumpet	\$1.00
10 Iris—all different—labeled	1.00	6 Lilium Tigrinum—Var. Splendens, improved tiger lily	1.00
25 Tulips—mixed, either early cottage or Darwins	1.00	8 Lilium Longiflorum—the Easter lily	1.00
25 Tulips—named varieties	1.50	10 Lily of the Valley—New large Fontius Giant	1.00
50 Crocus—all mixed	1.00	10 Trillium or Wood Lily—mixed. Fine for shaded places	1.00
10 Hyacinths—mixed	1.00	10 Columbine—Longspurred hybrids	1.00
10 Grape Hyacinths—Blue	1.00	10 Delphinium—Kelway's hybrids	1.00
3 Lilium Auratum—Gold banded lily	1.00	10 Boltonia—white and pink mixed	1.00
3 Lilium Speciosum Rubrum	1.00	10 Hepatica—for shady places	1.00
3 Lilium Candidum—The Madonna Lily	1.00		
10 Superbum—Our wild meadow lily	1.00		

If your order from the above list amounts to \$5.00, we will give you one extra peony, the American Beauty, free. Send cash, money order, or check with your order. We do not send goods C. O. D., and if you want your bulbs sent by parcel post, send postage to cover. Most lots of 25 bulbs will weigh about 3 pounds—the peonies about 8 to 10 pounds for eight roots.

Babcock Peony Gardens, Jamestown, N. Y.

The Truth About Oil Burners

(Continued from page 88)

In this discussion I have not considered the atmospheric burners, as they are not controllable to the degree common to the mechanical type.

Look more to the ability of the local representative of the burner you are interested in than to the type of burner or the shape of its flame. If you have not been able to heat your entire home to your satisfaction in the coldest weather, with coal, go to a heating engineer, or to your local heating contractor, who probably retains one, and have your heating system looked over just as you would have a physician look over your sick body. Get the heating system right, and, within reason, almost any type of burner properly installed will give you the satisfaction justified by the price you pay for it.

An Attractive Stain That Costs Little

"I AM in love with this cheap stain," remarked my brother as he finished staining the lattice work around the front porch.

"It looks fine," I said, "How do you make it?"

"By using about a quarter of a pound of burnt umber and a pound and a half of yellow ochre to a gallon of crude oil that has a paraffin base. I put the two stains in a bucket with a little of the oil and stir to a smooth paste; then I add the remainder of the oil and keep on stirring until the whole is thoroughly mixed."

"That sounds easy," I encouraged; "but what is there about it that you like so well?"

"Well, in the first place, when it is once mixed, it stays mixed as there is no white lead in it to settle. Then it does not show dirt, and insects are not attracted to it while it is drying as they so often are to fresh paint. But best of all, it looks well and it is durable. You see, the lighter ingredients in the oil penetrate the pores of the wood, while the paraffin remains on the surface and gives a gloss. One coat does the work, but a coat of straight oil over the color after it has dried somewhat helps out both looks and wearing qualities.

"Of course, this stain would not stick well to wood that had been painted; but for shingles and unpainted wood of any sort, it is fine. That which I put on the roof last fall, however, was somewhat different. In it I used a little linseed oil that was old and "fatty," as the painter says, but all right for shingles. Then instead of burnt umber and yellow ochre, I used equal parts of graphite and mineral red, putting in just enough to give body. I wonder that more people do not use this stain. It only costs about thirty cents a gallon. Crude oil, burnt umber and yellow ochre are too ordinary. If it were put up in tin cans and advertised at fancy prices, it might become very popular. The only thing for the home painter to look out for in mixing his own is to make sure that he gets an oil with a paraffin base."—E. R.

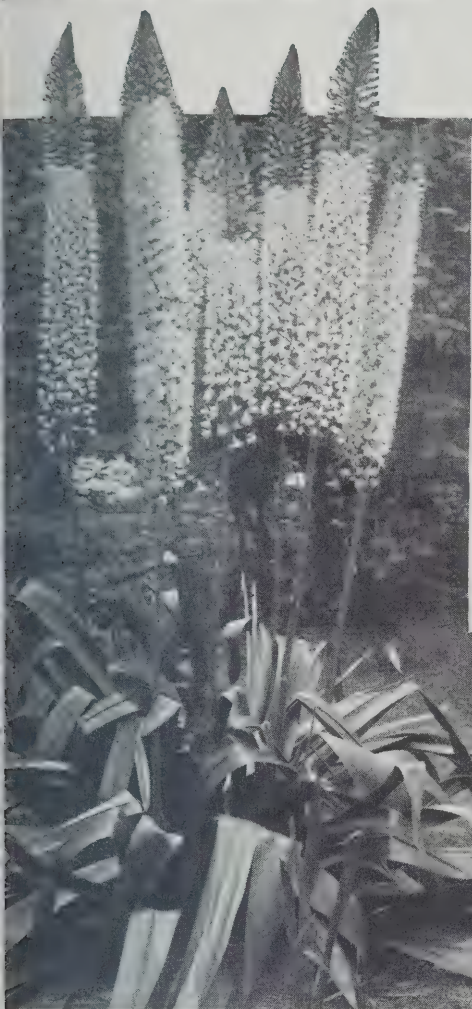
Hardy Fruits for Northern Garden

FOR thirty years or more Prof. N. E. Hansen, Horticulturist of the South Dakota Agricultural College, and Experiment Station, has been working, breeding fruits for the northern prairie country that will be hardy without protection.

Although the desirable varieties are not hardy, still they must be grown in order to get pollen with which to cross flowers of hardy native or Siberian species. All these things must be grown in tubs, brought into the greenhouse in winter and flowered. Then hybridization takes place. Already Dr. Hansen has produced some good fruits—so good and so hardy that they have been introduced.

Prof. Hansen's latest introductions are Grapes that will live in the Dakotas without winter protection. Thirty-two varieties were introduced in 1925. Nearly a dozen Gooseberries have been originated by crossing some of the finest European Gooseberries with a native species. There are several very attractive Plums and the Chinese Apple is the first of a series of hybrids of the standard Apples which of great promise for the far north.

A good hardy Pear, resistant to blight is Prof. Hansen's aim. He returned from his sixth agricultural exploration trip in Asia in October, 1924, bringing with him sixty-eight pounds of Pear seed from the North China mountains. This comparatively small amount of seed means the collection of thousands of pounds of fresh fruits from which to select the seeds. These North China and Siberian Pear seeds are a starting point; the end to be achieved is a hardy, blight-proof Pear. We hope Dr. Hansen succeeds!—P. T. B.



Novel Western Plants For Eastern Gardens

SOME of the loveliest landscape effects in the East are made with native plants grown on the western slopes of the Pacific mountain ranges. In hundreds of gardens, from the prairies of Kansas to the coast of Maine, my Erythroniums, Calochortus, Lilies and other hardy plants are thriving and giving the utmost pleasure to the gardener. Erythroniums especially, with their wonderful colors, give unusual satisfaction and are winning friends wherever they have flowered. One of my customers in Virginia writes that "Lilium Humboldtii magnificum was resplendent with eighteen full flowers at once." You will be equally enthusiastic after these lilies have bloomed in your garden.

These Native Californian Bulbs are described in a beautifully illustrated catalogue that is yours for the asking.

GORGEOUS TREE PEONIES

This year my most interesting offering is a splendid collection of Tree Peonies in many colors. Since Quarantine 37 has been in force Tree Peonies have been exceedingly difficult to obtain. I have a limited quantity of extra fine plants at \$5 each.

STATELY EREMURUS

No other plant is quite as dignified as the Eremurus. Notice the tall spikes filled with bloom and the broad yucca-like foliage shown in the picture. The plants are extra fine and I shall be glad to give full details and quote prices on request.

My new catalogue of Perennials is ready. In addition to hardy plants it covers Rock and Border plants, woodland beauties and endless other fine things. This catalogue will be sent free on request.

All plants are shipped parcel-post, prepaid. Years of experience have taught me how to pack plants so they will reach you in the very best condition.

CARL PURDY

Box 90, Ukiah, California

GOOD ROSES

for Fall Planting



The best New Roses
The best Old Roses
FIELD GROWN

All Successful Rose growers advocate Fall planting.

Many prefer "Rose Farm Roses" for their proven all-round good qualities

Descriptive List, mailed on request.

The ROSE FARM

Purchase St. Near Rye Lake
Box G. White Plains, N. Y.

PEONIES TULIPS NARCISSI

Many varieties. Modest prices.
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Peony Specials. Mixture, 25 plants in 7 varieties, \$6.00; 50 plants in 10 varieties, \$11.00; 100 plants in 15 varieties, \$20.00; always my selection of varieties, express not paid. 7, all different, postpaid, \$2.00.

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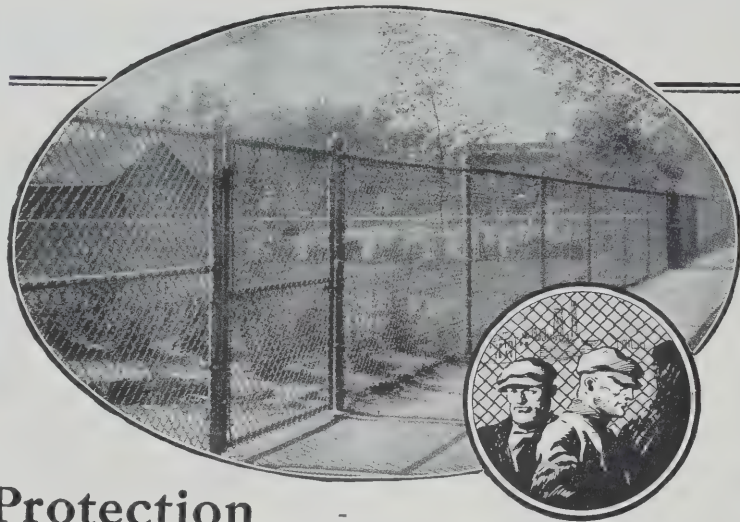
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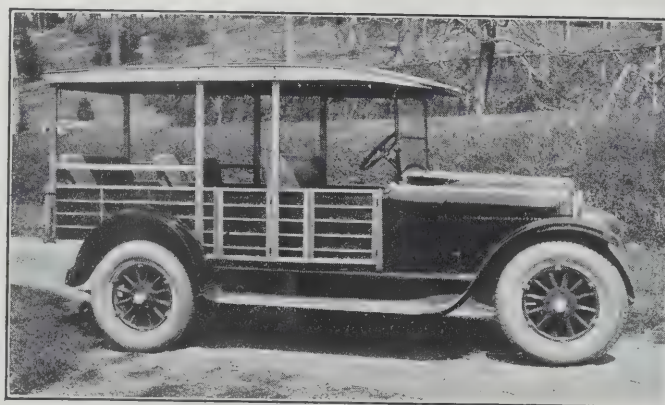
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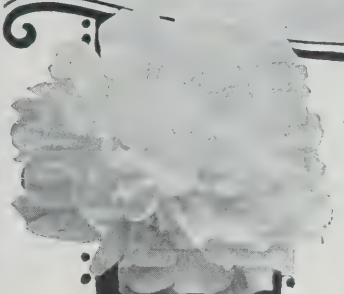
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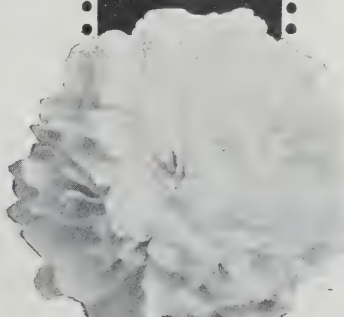
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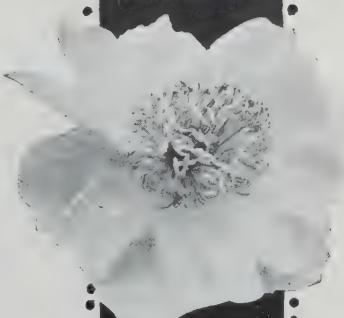
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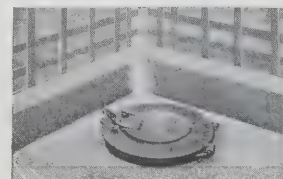
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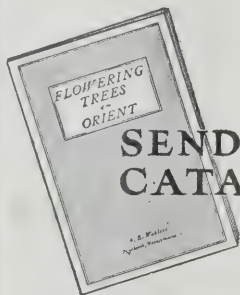
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Dignified, Exclusive Profession no overruns with competitors. Crowded with opportunity for money making and big fees. \$5,000 to \$10,000 incomes attained by experts. Easy to master under our correspondence methods. Credentials awarded. We assist students and graduates in getting started and developing their business. Established 1916. Write for information; it will open your eyes. Do it to-day!

AMERICAN LANDSCAPE SCHOOL
77-GA, Newark, N. Y.

Help your Songster

New and reliable Book on Canaries—that every bird-owner should have. Especially the amateur. Covers every subject. Breeding and mating; care for young birds; treating loss of voice; proper diet; feeding for color; hundreds of suggestions. 65 pages; 18 illustrations—15 in color. Written and compiled by successful breeder and fancier. At your dealer's or sent POSTPAID receipt of \$5.00. Write today. **The T. French Company, Rochester, N. Y.** Makers of French's Bird Seed and Supplies for Birds.

JOSEPH CONRAD:

...A SKETCH...

Send 10 cents for this 48-page biographical and bibliographical booklet, illustrated by Edward A. Wilson.

DOUBLEDAY, PAGE & CO.
GARDEN CITY, N. Y.

DON'T BURN YOUR RUBBISH

GARDEN refuse, such as leaves, cutting stalks, pea vines, etc., can be converted into excellent manure by the use of ADCO. Dry leaves make excellent manure. Don't waste them.

ADCO is a powder. Mixed with almost any non-woody vegetable waste and kept moist, the mass gradually becomes changed into **re-manure**, fully equal to the farm-yard product in fertilizing power, but free from foul odors, etc. The process is perfectly simple and not at all laborious. Gardeners now can have plenty of manure at low cost and little trouble. Farmers, by utilizing straw, corn stalks, etc. can secure their manure without the expense of maintaining live stock.

Your seed house can supply you with ADCO, or it can be had direct from us. Drop us a card and we will gladly send full particulars free.

ADCO

1738 Ludlow St., Philadelphia, Pa.



Shumway's "Pedigreed" Bulbs

Produce the Anticipated Results

Contracts with the Holland growers specified largest sizes. Therefore in ordering you are assured the choice of their stock.

Plant bulbs in quantity this fall for a gorgeous display of radiant blooms next Spring. For your consideration a selection of a few of the outstanding varieties of Darwin and Breeder Tulips are listed below.

Name	Color	Price per Hundred
Pride of Haarlem	Rose Carmine	\$4.50
Clara Butt	Salmon Pink	4.25
Valentin	Light Violet	6.50
Dream	Delicate Lilac	4.50
Bartigon	Carmine	5.75
Baronne de La		
Tonnay	Vivid Pink	4.50
Inglescombe	Clear Yellow	4.50
Golden Bronze	Golden Hue	5.00
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Superfine Collections Largest Size Bulbs

	Varieties	100	50
Darwin Tulips	15	\$3.75	\$1.95
Breeder Tulips	10	4.00	2.10
Cottage Tulips	8	3.50	1.85
Crocus	5	2.50	1.30
Narcissus	5	9.75	5.00

All Prices Include Transportation
Charges to Your Home

Special collection of above:

1000 bulbs—100 of each	\$42.00
500 bulbs—50 of each	21.50

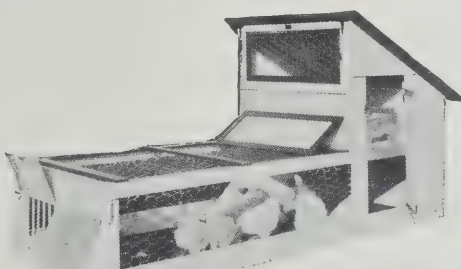
Catalog illustrated in colors lists a great variety of Tulips, Narcissi, Hyacinths, Crocus, Peonies, Lilies, etc. Sent free on request. Write for it today.

R. H. SHUMWAY, Seedsman, Department C
(Established 1870)

118-122 So. First St., Rockford, Ill.



Dog kennel with partition. Walls and roof of cedar. Yellow pine floor.



LAYING-HOUSE for 12 hens. Complete with nests, roosts and feeder. Carefully constructed of durable and vermin-proof red cedar. Neatly painted. Quickly and easily cleaned. There are Hodgson Poultry Houses for every size flock. Let us send you catalog X to-day. Hodgson gateways and pergolas lend an artistic touch to the grounds or garden. Write for free illustrated booklet No. 2 on furnishings for your country home.

E. F. HODGSON CO.

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HODGSON Portable
HOUSES



This shows a section of the garden on one of Long Island's most princely estates, with Dubois as the background.

Other photographs of Dubois installations, details of construction, and a partial list of prominent users are contained in our portfolio, free on request. Simply mail coupon below.



DUBOIS not only protects—it frames the picture inside

USED by estate owners to prevent trespassing and insure privacy, Dubois is also the choice of garden lovers because it forms exactly the kind of background the modern landscaping trend requires.

It has the rustic charm, the naturalness, the quiet, neutral tone

that fits in with shrubs and flowering plants of all types. Vines cling to it easily. Unlike wire fences it requires no paint, so that the vines need never be taken down.

Dubois is made of young, split chestnut saplings, closely woven together. It is moderate in cost.

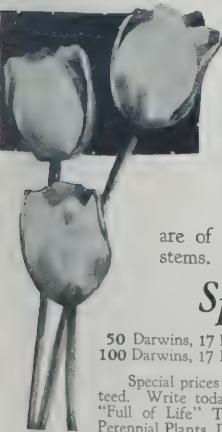
DUBOIS Woven Wood Fence

ROBERT C. REEVES CO.

187 Water St., New York

Please send, without obligation, your new portfolio illustrating the many interesting ways Dubois is being used.

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Address.....
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BULBS FOR FALL PLANTING

BUCKBEE'S "Full of Life" Bulbs grow anywhere. Never has our stock been of finer quality nor ever before off red at these low prices. Our

DARWIN TULIPS

are of highest quality, gigantic, bright blooms on long, strong stems. Immense in size, exquisite in form and coloring.

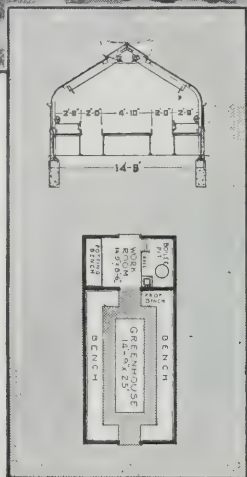
Special Offer

We will mail postpaid the following mixed varieties:

50 Darwins, 17 Prize Varieties for \$1.77	50 Breeders, 20 Prize Varieties for \$2.58
100 Darwins, 17 Prize Varieties for 3.24	100 Breeders, 20 Prize Varieties for 4.86

Special prices on larger quantities. Mail your order today. Prompt shipment guaranteed. Write today for free copy of our new Fall Bulb Catalog. Tells all about Buckbee's "Full of Life" Tulips, Hyacinths, Narcissus, Peonies, Jonquils, Crocus, Lilies, Hardy Perennial Plants, Decorative House Plants, Seeds, Etc.

H. W. BUCKBEE, Rockford Seed Farms Bulb Dept. 17, Rockford, Illinois



THAT means you can have your greenhouse at once, so it can be all ready, filled with flowers, when Jack Frost begins using his pincers.

There are a number of things like roses, chrysanthemums, and carnations, that have to be started in the next month or so, to give you of their bloom bounty all winter.

This Sunshine Shop, as it has been called, gives you 487 square feet of flower-filled June, for 365 days of every year.

\$1,700. gives you the complete materials and

\$1,700

\$565 In Cash

Balance In 12 Payments

entire equipment, ready for easy, quick erection. Everything is furnished right down to putty, paint, nails and screws, also benches and heating system. There are no extras. All you need add is the slight cost of concrete filled holes for the few posts and the cost of erection, which any carpenter and plumber can do, but we will gladly quote you our price to erect the house.

Send at once for the booklet giving detailed facts and additional views of the Sunshine Shop.

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Hardy Phloxes

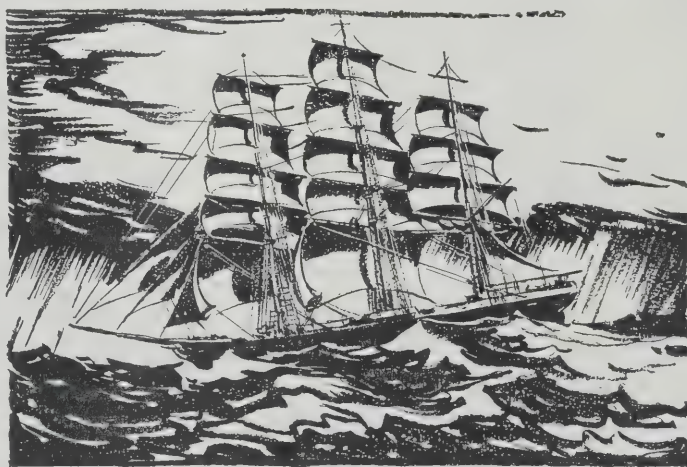
Over 300 Varieties

For many years I have been collecting and breeding Hardy Phloxes. I now have the most unusual collection in America.

SEND FOR LIST

There is no flower in the Garden to compare in brilliance or variety of color with these beautiful Phloxes. Many of them combine fragrance with rare and unusual colors.

W. F. SCHMEISKE
Hardy Phloxes My Specialty
Hospital Station
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THE TORRENS

Conrad's First Command

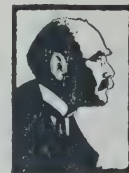
THE illustration shown above is one of those prepared by Mr. Edward A. Wilson, who illustrated *Iron Men and Wooden Ships*, for the booklet, *Joseph Conrad—A Sketch*.

This booklet contains 48 pages of interesting and little-known facts about Conrad's life and about his books, together with many critical estimates of his work.

Write for *Joseph Conrad—A Sketch*, enclosing ten cents to cover costs.

DOUBLEDAY, PAGE & CO.
GARDEN CITY, N. Y.

RUDYARD KIPLING



Who is able to reach you, talk to you in your own language, portray your own emotion, convulse you with laughter or hold you spellbound before pathos or power . . . like Kipling? Buy his books.

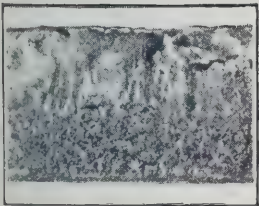
**AT ALL
BOOKSTORES**

Three
reasons
why

architects select PRESTON SHINGLES



House designed by Mr. Leland H. Lyon, Architect, 402 Madison Avenue, New York City, showing Preston Massive Rectangular Shingles.



Microscopic Enlargement

THE wearing qualities of Preston Shingles depend not only on the quality but also on the quantity of asphalt which each shingle contains. If you examine the edge of a Preston Shingle you will notice that it is practically a solid body of asphalt. This feature of Preston Shingles accounts for their remarkable wearing qualities.

PRESTON Shingles harmonize perfectly with any type of architecture. Four soft color tones—Red, Blue-black, Green and Sunset—are produced by the slate particles with which they are surfaced.

Preston Shingles produce a distinct shadow line. Preston "Massive" is the thickest flexible asphalt shingle on the market, and one-third thicker than a standard No. 1 Slate Shingle.

Preston Shingles have remarkable

endurance. This is due not only to this thickness but because they are a solid body of asphalt.

Whether you are planning to build or re-roof you will find many valuable suggestions in our free book "The Magic Touch of Preston Roofing." It is beautifully illustrated to show the color effects of Preston Shingles. We shall also be glad to give you the name of a dealer in your neighborhood who can supply you with Preston Roofing.

KEYSTONE ROOFING MANUFACTURING COMPANY · Dept. F-5 YORK, PENNSYLVANIA

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ROOFING





Don't delay the pleasure of smoking
Lucky Strike — learn now what
"It's Toasted" really means to you

LUCKY STRIKE
"IT'S TOASTED"

GARDEN & HOME BUILDER

all
Building
Number

Gardening
with
Trees



VOL. XLIV. No. 2.

OCTOBER, 1926

35 Cents

Boston Doubleday, Page & Company, Garden City, N. Y. Chicago

FALL PLANTED ROSES SUCCEED

More and more each year, keen Rose amateurs are convinced that autumn planting is best.

The ground is mellow and the days are pleasant to work in.

The plants are fresh from the ground, not withered warehouse stock, are full of vim and vitality, eager to take hold on the soil and to snap into vigorous growth at the first command of spring.

Carefully written instructions for fall planting are embodied in the 1926-1927

Supplement to *ROSES*

By Bobbink & Atkins

A colorful, illustrated booklet describing accurately, and with strict impartiality, all the latest and rarest NOVELTIES OF RECENT YEARS.

The Supplement is now ready to be mailed to our friends and to those who write to us for it. Other recent Roses and standard varieties will be found in the original ROSES BY BOBBINK & ATKINS, which will be sent upon request to interested people who do not have it, and who mention Garden & Home Builder.

Novelties are the spice of Rose growing. These two groups of Roses offer a Quick and Economical means of keeping in step with modern Rose progress:

Ariel
Betty
Comtesse du Cayla
Edel
Killarney Queen
Los Angeles
Miss Lolita Armour
Mme. Butterfly
Mme. Edouard Herriot
Mme. Jules Bouche
Mrs. Franklin Dennison
Red Premier
Red Radiance
Red Star
Silver Columbia

This group of 15 Modern Roses specially Priced at \$12

Capt. F. Bald
Eldorado
Etoile de Hollande
Independence Day
Innocence
Mme. Alexandre Dreux
Mrs. Henry Morse
Padre
Pax Labor
The Queen Alexandra Rose
Rev. F. Page-Roberts
Souv. de Claudius Pernet
Souv. de Georges Pernet
Souv. de George Beckwith
Venus

This group of 15 novelties specially priced at \$20

These special prices are for Fall shipment by express only



BOBBINK & ATKINS

Write for information if you are interested in Chinese Magnolias, Japanese Maples, Japanese Cherries, Azalea Pontica and Mollis, Koster's Moerheimi Blue Spruce and other Evergreens for fall and early winter planting.

Many old-fashioned flowers, in old and new varieties, are described and priced in our catalogue "Hardy Herbaceous Plants." If you intend to plant perennials, write for a copy.

Ask for
Catalog



Visit
Nursery

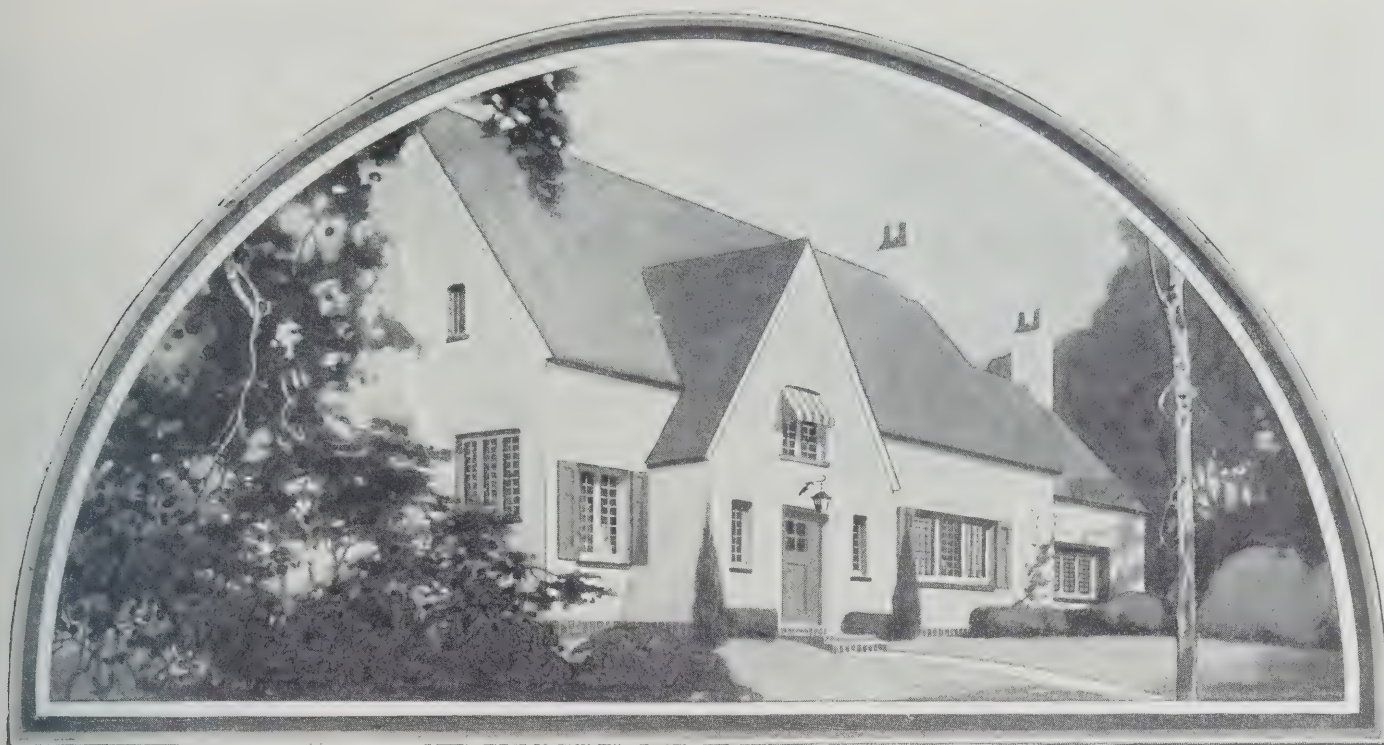
Rutherford

New Jersey

In writing for catalogs it is important to state what you intend to plant.

Reverend F. Page-Roberts, the Rose illustrated above, is a supremely gorgeous flower with immense buds of gold and coppery yellow, and blooms of luscious sweetness.

The great demand for it has proved the soundness of our judgment that it is one of the finest Roses of late years. The picture is from Roses by Bobbink & Atkins. Strong plants \$2 each.



Wherever the Mediterranean influence enters nothing can take the place of colored stucco

YOUR HOME IN COLORED STUCCO

Now, at low cost, you can have this beauty—with complete assurance of strength and durability

To almost every type of home colored stucco brings an added charm.

For the popular Mediterranean style—Spanish or Italian—and the English or French cottage no other material is so beautifully fitting.

You will be surprised to find how economically you can secure the charm of colored stucco *plus* great strength and permanency of construction—with Bishopric.

Bishopric is a *unit-wall* construction. It consists of (1) a patented reinforcing base, (2) a stucco, and (3) an attractive color finish. All three materials are designed and made to be used together. They combine to form a *unit-wall*—not a wall made from miscellaneous materials mixed together.

The result is a coherence and strength of construction obtainable only with Bishopric. The diagram at the right illustrates why this is so.

Bishopric is also economical. The base may be applied directly to stud-



THIS IS THE UNIT-WALL

Its insulating reinforcement is Bishopric Base, nailed fast to the studs. Bishopric Base consists of finest quality fibre-board (with felt for insulation), heavily coated with asphalt mastic. Into this, bone dry creosoted wood bars are embedded under great pressure. Bishopric Base comes complete to the job and can be applied by one man. Its special insulation keeps the house warmer in winter and cooler in summer.

Over this base is applied Bishopric Stucco, locking into the grooves provided by the Bishopric Base and forming a complete wall *unit*. Note how stucco and base lock together.

Bishopric Stucco is mixed in exact, scientifically determined proportions and is shipped in air-tight metal drums.

Finally, Bishopric Sunfast Finish is applied, adding the charm of lovely color. There are many attractive tints for the home-builder to choose from.

dings, producing a stronger, warmer wall than sheathing, metal base, and stucco—and the cost is less.

In addition, Bishopric provides effective insulation, keeping your home warmer in winter and cooler in summer. It reduces your fuel bills and increases living comfort.

Bishopric Stucco is also applied with excellent results over hollow tile, concrete blocks, and similar materials.

Send for NEW BOOKLET

Our new deluxe booklet, "The Renaissance of Colored Stucco," contains page after page of valuable information and interesting suggestions. Fully illustrated in color. Before you make further plans send for this authoritative and helpful book. Enclose 10 cents with coupon below.

The BISHOPRIC MANUFACTURING CO.
ESTE AVE., CINCINNATI, OHIO
The BISHOPRIC MFG. CO. OF CALIFORNIA
LOS ANGELES

THE BISHOPRIC MFG. CO.
310 Este Avenue, Cincinnati, O.

Enclosed find 10 cents (stamps or wrapped coin) for which please send me your new booklet, "The Renaissance of Colored Stucco."



PRINT NAME AND ADDRESS PLAINLY

B I S H O P R I C



Dogwood, Planted in October, Will Bloom in May

**For Fall Planting
SIX GOOD REASONS
are given on page 20 of
ROSEDALE BOOKLET
which offers a wonderfully
complete List for the Planter**

THERE are still two months, October and November, for safe planting of many Perennials, Roses, Shrubs and Trees.

Some varieties are exceedingly scarce in all Nurseries. Spring will find these varieties unobtainable at any price! Be on the safe side! Place your order now, even though your ground may not be ready for planting until Spring.

Rosedale has a great reputation. Out of an order this Spring, of 213 Roses, only one failed. Of a landscape planting of \$4,159, less than \$10.00 failed.

Shade Trees—Fruit Trees

We offer fine specimen Deciduous Trees in sizes up to 35 ft. These Trees have repeatedly been transplanted or "root-pruned" in the Nurseries; planted now, they will start to grow with the first warm days of Spring, and the larger ones will at once produce definite landscape effects.

For many years, we have made a specialty of supplying carefully grown Fruit Trees which are old enough to bear. These Trees will pay for themselves in time saved.

Our Catalog abounds in planting suggestions. Write for your copy.

Visitors are welcome at Rosedale any day but Sunday. Come and fill your automobile with choice planting material. "Prices as Low as Consistent with Highest Quality."

ROSEDALE NURSERIES
"Outfitters for the Home Grounds"

Box A

Tarrytown, N. Y.



Lovett's---Headquarters for Rambler Roses---To be planted NOW!

FALL planted climbing roses should make a modest showing of flowers next June. Moreover, their early start next spring will cause them to make a very much larger cane growth during the summer, resulting in greater blooming power the following year.

We grow over a score of the best varieties. Among them we value particularly the various Van Fleet Hybrids. And among those, the prize goes to

THE LOVELY LOVETT SISTERS

Alida Lovett: Bright shell pink with sulphur yellow base. Quite fragrant. \$1.50 each; \$15.00 dozen.

Bess Lovett: Large, double flowers of a clear bright red. Profuse bloomer, delightfully fragrant. \$1.00 each; \$10.00 dozen.

Mary Lovett: The chaste, pure white member of the trio. The finest white climbing rose in cultivation. \$1.00 each; \$10.00 dozen.

Special Offer: One strong, field grown plant of each of above three lovely climbers for \$3.00.

Guide to Fall Planting Free

LOVETT'S NURSERY

Box 125, Little Silver, N. J.

RARE PLANTS FROM HICKS

Unusual Plants Brighten Home Grounds for Years

Every year rare plants should be added to your garden treasures. This fall you may replace some older things, as you replace home furnishings; you may discard less desirable varieties for those that add value to the garden. Hicks Nurseries have a great collection of rare plants—unusual plants—that will give the results you are looking for.

What Can be Found at Hicks

Spreading Cotoneaster (*C. divaricata*) feeds the birds all winter with little apple-like fruits; extra good plants \$2.50 each.

Vernal Witchhazel (*Hamamelis vernalis*) blooms in February, with small red and yellow flowers. Plants 2 to 3 feet high, \$1 each.

Cornelian Cherry (*Cornus mas*) a glow of yellow in early April. Plants 2 to 3 feet high, 75 cents each.

Asiatic Sweetleaf (*Symplocos paniculata*) known also as **Turquoise Berry**, has robin's-egg blue berries in autumn. A rare, small tree, growing 12 to 15 feet high. Good plants, 2 to 3 feet high, \$2 each.

Half a score of new Barberries are available; a collection of Cotoneasters; a new Yew (*Taxus media Hicksi*) which is perfectly hardy in New England; Myers Juniper with silver and crimson foliage; Scotch Heather in variety.

We shall be glad to send you further news about the rare plants at Hicks Nurseries. For almost 75 years we have been trying new plants—an experience that will help you to success in gardening.

Hicks Nurseries

Box M.

Westbury, L. I., New York



Here they are, in all their Glory— and You may enjoy them, too

Certain varieties among the late or May flowering Tulips we consider standards. We generally grow these in large enough quantities to fill all requirements. But last year we had to report "sold out" long before the end of the planting season, for there is a limit to

"Bulbs in a Class All their Own"

The pictures of our Show Grounds above and below illustrate what Zandbergen Bulbs will do for you. We urge prompt orders because the supply of top notch bulbs of the kind we offer is always limited.

Holland's Pride—the Glorious *Darwin Tulips*

The perfect cup-shape of the substantial flowers together with their tall stems and bright colors make Darwins deservedly the most popular Tulips.

Pride of Holland—Brilliant carmine-rose with blue base. Dozen 60c.; Hundred \$4.00.

Clara Butt—Pink flushed salmon-rose. The most popular in its class. Dozen 55c.; Hundred \$3.50.

Faust—Enormous satiny purple flowers with white base. Finest for exhibition purposes. Dozen \$1.00; Hundred \$7.00.

Baron De La Tonnaye—Bright rose, margin flushed rose. Superb border variety. Dozen 60c.; Hundred \$4.00.

Dream—Pale heliotrope, inside deep violet with blue base. Dozen 65c.; Hundred \$4.50.

Euterpe—Silvery mauve lilac, edged paler lilac. Dozen 65c.; Hundred \$4.50.

Mr. Farncombe Sanders—Brilliant rosy red of great size and perfect shape. Dozen 65c.; Hundred \$4.50.

Flamingo—Flushed tinted rose; of graceful form. Dozen 70c.; Hundred \$5.00.

King Harold—Brilliant purple-red with white base. Dozen 70c.; Hundred \$5.00.

La Tulipe Noir—Very dark maroon-black. The famous black Tulip of history. Dozen 75c.; Hundred \$6.00.

Princess Elizabeth—Stately upright clear pink. Grand bedding variety. Dozen \$1.15; Hundred \$8.00.

Prof. Rauwenhoff—Ripe cherry-red, inside golden scarlet with a brilliant blue center. Dozen 90c.; Hundred \$6.00.

Rev. Ewbank—Soft lavender-violet, tinted lighter at edges. Dozen 60c.; Hundred \$4.00.

Psyche—Silver rose, edged soft rose. Dozen 65c.; Hundred \$4.50.

6 Magnificent Breeders

The so-called art colors as well as bronze, brown and buff tones predominate in this class.

Bronze Queen—Soft buff, tinged golden bronze within. Dozen 70c.; Hundred \$5.00.

Turenne—Purplish brown with broad margin of soft yellow. Dozen \$1.35; Hundred \$10.00.

Panorama—One of the most brilliant—a deep orange shaded mahogany. Dozen \$1.15; Hundred \$8.00.

Don Pedro—Coffee brown with golden brown edge. Magnificent planted with tall light colored varieties. Dozen \$1.35; Hundred \$10.00.

Jaune d'Oeuf—Lively apricot with broad stripe of lilac. Dozen 90c.; Hundred \$6.00.

Cardinal Manning—Dull wine red flushed rosy bronze. Dozen 90c.; Hundred \$6.00.

Lovely Cottage Bulbs

Perhaps the longest lasting of all late flowering bulbs and of particular value, therefore, for the hardy border.

Mrs. Moon—Rich golden yellow with recurving petals. Dozen 70c.; Hundred \$5.00.

The Fawn—Rosy fawn, brilliant flushed rose with edge. Dozen 65c.; Hundred \$4.50.

Picotee—The ever lovely Maiden Blush; white margined rose. Dozen 60c.; Hundred \$4.00.

Orange King—Deep orange, shaded rose. Slightly fragrant. Dozen 60c.; Hundred \$4.00.

Sirene—Easily the most popular of all the Lily-flowering Tulips. A rich cerise-pink with pale pink margins on each petal. Dozen \$1.25; Hundred \$9.00.

Write for Free Catalogue—But Order Direct from this Advertisement

The bulbs offered above are all the late Tulips on hand here at Oyster Bay. We suggest that you make up your order from this advertisement. Our free catalogue is yours for the asking. Personal checks acceptable. Please do not ask us to open an account for less than \$10.00. Five per cent. discount where cash accompanies order. Early ordering is urged and we promise prompt delivery.

ZANDBERGEN BROS., "Tulipdom" Oyster Bay, Long Island, New York
Nurseries at Valkenburg, near Leiden, Holland





New Spireas

Astilbes, or Herbaceous Spireas have always been objects of admiration in the hardy border. A specialist particularly fond of them has been doing great work in creating new varieties of extraordinary vigor, some of them of exceptionally graceful habit of growth. The

new Arendsi Hybrids of Astilbes will truly glorify any situation during late June and early July when they bear tall spikes of delightfully colored flowers. Some are of most graceful drooping habit, as for instance Grandis Rosea Maxima, shown in field above. All these new hybrids are amazingly drouth and heat resistant, hence are particularly valuable for sections having trying climatic conditions. And, of course, all are "as hardy as oaks." So, plant them NOW!

Here are some Outstanding Leaders:

Betsy Cupeus: Plants 5 feet tall are covered with lovely drooping plumes 2 feet long. Pale pink, with pink center.

Brunhilde: Thick, clear lilac flower spikes.

Ceres: Fine, rosy lilac. Showy garden variety.

Freule Van Den Bosch: Magnificent dark pink, about 3 feet high.

Grandis, Rosea Maxima: Drooping spikes. Flowers creamy white with pink centers, 4-5 feet.

Grano: Of graceful spreading habit. Color, a beautiful tint of salmon pink.

Marguerite Van Rechteren: Four feet tall, with flower spikes 3 feet long. Bright red tinged with dark lilac.

Meta Immink: Dense spikes of pleasing pink.

Prof. V. D. Wielen: Enormous stems of small, pure white flowers. Each \$1.00; 3 for \$3.00; dozen \$10.00.

Salland: Five foot stems. Fine red flowers. Each \$1.00; 3 for \$2.75; dozen \$10.00.

Vesta: Tall, lilac-rose flowers. Each \$1.00; 3 for \$3.00; dozen \$10.00.

Any of above, 80 cents each; \$2.25 for 3; \$7.00 per dozen; except the three last varieties priced individually.

SPECIAL OFFER

1 each of above fine sorts.....	\$ 8.00
3 each of above fine sorts.....	22.50
6 each of above fine sorts.....	40.00

Transportation Charges Extra

Besides the varieties offered above, we grow a dozen or more different kinds in various colors and different habits of growth. All of them are fully described in our new fall catalogue offering the greatest collection of Hardy Perennials grown in America. Your request for a free copy of this catalogue will be appreciated, and please mention this magazine.



The Wayside Gardens Co.
Largest Growers of Hardy Plants in America
Mentor, Ohio.
E. H. Schultz, Pres. J. J. Grullenans, Sec. Treas.

Bits of California Sunshine

THAT'S the way in which I think of the charming Dog's Tooth Violets (Erythroniums). While natives of California they readily become acclimated anywhere, thriving in any soil and situation. Bulbs now ready for immediate planting, in the following varieties:—

Americanum—cream colored flowers, foliage richly mottled.

American Albidum—the white flowered form, with plain green foliage.

Grandiflorum—with bright yellow flowers.

Hendersonii—a lovely light purple flowered sort.

Revolutum—white, tinted lilac and occasionally turns purple.

Any of above 10 for \$1.00

Special Offer:

I will supply 20 each of above 5 splendid sorts (100 bulbs in all), all properly labeled, for \$8.00.

Lilies, too, and Azaleas

And the two go well together! The most charming picture can be created, for instance, by scattering clumps of our native Lilies (Canadense, Grayi, Philadelphicum and superbum) among Azaleas, Rhododendrons, Laurel and other broad-leaved evergreens. The shrubs shade the Lilies, while young. They in turn lend color late in the season.

Offer: Any of the Lilies mentioned above, flowering size bulbs, \$15.00 per 100.

Azaleas continue to be one of my leading specialties and I never had a finer lot, in the six leading varieties, than those to be sold this fall. All are shipped with a substantial ball of earth to insure success in transplanting.

A Catalog of Special Appeal to Nature Lovers

It is unlike any other. The greater part of its 40 pages are devoted to wild flowers, ferns and other plant materials especially adapted for creating naturalistic gardens. Whether you go in for rockgarden or water gardens, for "old-fashioned" gardens or the ultra-modern type—I believe my catalog will prove helpful. Free, of course, and please mention Garden & Home Builder.

EDWARD GILLETT

Fern and Flower Farm
3 Main Street, Southwick, Mass.



TULIP GARDEN COLLECTION

100 Tulip Bulbs for \$4.50, delivered.

This is a real opportunity to have a showy display of stately mammoth-flowered Tulips, turning your spring garden into a riot of colors.

We will send you ten good strong bulbs each of ten different varieties our selection. Each variety will be accurately labeled and we shall include Darwin Tulips, Cottage Tulips, Breeder Tulips, Early Single Tulips, and Double Tulips of our own choice. There is a place in almost every garden where a hundred tulip bulbs of various types will fit in well.

Order No. 9799 **Tulip Garden Collection**, delivered, for \$4.50.

Write for a free copy of Burpee's Bulb Catalog.

W. ATLEE BURPEE CO.

Seed Growers

Philadelphia

Plant Roses this Fall!

For quantities of roses next summer, plant "Star Roses" this Fall!

Fall planting gives the roses time to become firmly established, the opportunity to start slowly and naturally with the first warm days of Spring, and the vigor to withstand the drought of Summer.

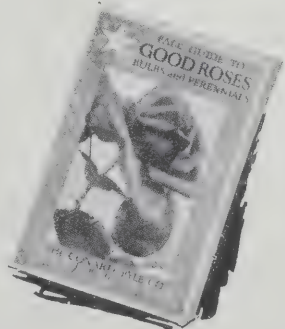
"Star Roses" are the roses that are **GUARANTEED** to live and to bloom. Just plant as usual and give the regular Winter protection. Every "Star Rose" is labeled with a neat celluloid star tag—the symbol of our guarantee—which carries the name of the rose. Simple concise directions for planting and care accompany every order.

Send for the "Fall Guide to Good Roses" and see in natural colors the sensational prize-winning rose, "Souv. de Georges Pernet"—and over 100 other varieties for Fall planting.

Write today. The "Fall Guide to Good Roses" will be sent **FREE**.

THE CONARD-PYLE CO.

★ *Star Rose Growers* ★
Box 24 West Grove, Penna.



Tulips & Springtime!

To enjoy them together in your own garden next season

Plant Schling's Bulbs This Fall

DARWINS and Cottage, single and double, early and late,—their lovely cups brimming with color and nodding a merry "good morning" to you every day for weeks—from early April to June in fact—How can you afford to miss them!

To bring the joys of Tulip time to as many as possible we make the following very special offers, all bulbs guaranteed top size and very first quality,

100 Single Early Tulips in 10 named varieties	\$ 6.50
100 Double Early Tulips in 10 named varieties	7.50
*100 Darwin Tulips in 10 named varieties. Immense flowers on stems 2½ feet tall	5.50
*100 Cottage Tulips in 10 named varieties. The Tulips of Grandmother's garden	5.50
*100 Breeder or Art Tulips in 10 named varieties. In form like Darwins, wonderful pastel shades	8.50
100 Grape Hyacinths, Heavenly Blue Delightful in the Border or Rockery	4.50
100 Daffodils for Naturalizing	8.50
100 Glory of the Snow blue (Chionodoxa) loveliest earliest Spring flowers for naturalizing	4.00
100 Poet's Narcissi	10.00
100 Crocus in 4 colors	4.00
1000	Total Value \$64.50

Order any variety above at prices listed or the entire collection of 1000 choice bulbs **\$55.00**

*Bloom in May and June. All the rest bloom in April and May—the Crocus earliest of all, as soon as the snow melts.

Three Very Special Bulb Offers

Very exceptional values at these prices

Offer A—100 Darwin Tulips \$4.00

Choicest, first class bulbs, sure to bloom. Special mixture made up especially for us from ten of the finest named varieties—not at all the ordinary field-grown mixture usually sold.

A \$6.00 value for only \$4.00 or if you prefer, 50 bulbs for \$2.50

Offer B—The Heralds of Spring

200 of these lovely Spring beauties, 25 each of the following 8 named varieties for **\$7.00**

Snowdrops (Single); Glory of the Snow, Blue; Grape Hyacinths, heavenly blue; Blue Squills (*Scilla sibirica*); Blue Bells (*Scilla campanulata*); White Blue Bells, Wood Hyacinths (*Scilla Nutans*); Winter Aconites.

Offer C—Virginia Grown

DAFFODILS and NARCISSI

FOR NATURALIZING and LAWN PLANTING

100	Our Old Dominion Collection in choicest mixture of airy and medium Trumpets, short cupped and lovely Poet's varieties. All first quality bulbs grown in Virginia where their culture has flourished since Colonial days. These bulbs, being native, are fully acclimated and none better can be grown anywhere. The supply will not equal the demand. Order at once!	1000
Bulbs		Bulbs
\$8.50		\$82.00

Send for Fall Bulb List—Many other enticing values

Schling's Bulbs
MAX SCHLING SEEDSMEN, INC.,

Madison Avenue, at 58th Street, New York City



The "Divine Sarah"

A FIRST PRIZE WINNER

THE above vase of twenty blooms of Sarah Bernhardt was one of our first prize winners, decided by expert judges the most perfect deep pink peony at the National Peony Show June, 1926.

This exquisite variety was also very prominent in our Grand Gold Medal Class, this medal being awarded us for the largest and finest exhibit, in keen competition with other growers from all parts of the United States.

Only Peonies of Unequalled Quality—Color—Form and Fragrance can win these special prizes, and in the combinations offered below, we have selected varieties possessing all of these superior qualities.

There are no flowers that will add greater value or more beauty to your home than Peonies and we offer you the opportunity to secure for your own garden the finest grown, Real Gold Medal Winners at a nominal cost.

5 Fine Peonies for \$3.00

	Each
Adolph Rousseau, garnet-red	\$1.50
Felix Crousse, ruby-red	.75
Festiva Maxima, white	.50
Germaine Bigot, lilac-pink	1.00
Suzette, carmine-rose	1.00
Value	\$4.75

5 Exquisite Single and Japanese Peonies \$7.50

	Each
L'Etincelante (single,) brilliant carmine	\$2.00
Rosy Dawn (single,) white tinted blush	1.50
Ruigegno (Japanese,) rich deep maroon	4.00
Kumagoe (Japanese,) deep violaceous pink striped white	1.00
Yeso (Japanese,) faint blush	2.50
Value	\$11.00

4 Gold Medal Peonies \$5.00

	Each
Karl Rosefield, dark crimson	\$2.00
Lady Alexandra Duff, flesh pink	3.50
Mme. Emile Lemoine, white	1.00
Sarah Bernhardt, deep soft pink	2.00
Value	\$8.50

5 Gold Medal Peonies \$10.00

	Each
Dr. H. Barnsby, deep red	\$2.50
Mme. Jules Desart, blush	4.00
Rachel (Lemoine,) sparkling pink	4.00
Solange, deep creamy white	5.00
Venus, soft hydrangea pink	1.50
Value	\$17.00

We ship strong 3 to 5 eye divisions which bloom the first year and guarantee them true to name and free from disease. Prices cover Delivery Charges to YOU.

Our illustrated catalog "Peonies for Every Purpose," a complete story of the finest varieties of double, single and Japanese peonies, mailed free on request.

American Rose & Plant Company

Producers of Plants that Grow and Bloom

Dept. E

Springfield, Ohio



Conspicuous—Broad soft yellow petals and short wide mouth cup of darker yellow edged with red, lasting in water longer than any other Narcissus

Ever Think of an Income from Flowers?

There are among Garden & Home Builder readers hundreds, yes, thousands, who live within 24 hours of the highest paying markets in the East. Even as small a piece of land as 100x120 feet will yield thousands of flowers worth so many cents each. And money invested in bulbs from which to grow the flowers may be likened to a gold bond—the flowers pay the golden interest while the bulbs represent the capital investment which, too, is multiplying beneath the soil.

Two good varieties for outdoor cut flowers are

Barri Conspicuous and Poeticus Recurvus

These can be bought in flowering size planting bulbs that will bloom next Spring if planted during September for \$25.00 per 1,000 or \$5.00 per 100. Cash with the order. Do not hesitate to order at once.

Three Other Fine Kinds

Those whose space is rather limited may be interested in the following choicer kinds:

	Doz.	100	1000
Alba Plena odorata—Double pure white flowers of pronounced fragrance	\$1.00	\$7.50	\$50.00
Leedsi, Mrs. Langtry—White perianth, dainty canary yellow cup	.75	6.00	50.00
Leedsi, Minnie Hume—Broad, white petals widely expanded pale lemon-yellow cup	.75	6.00	50.00

Please ask for Free Booklet

A modest 24-page "printed" salesman serving as index to the largest collection of Daffodils in the United States. Also offers American grown Tulips, Iris of many species, Lilies, etc. etc. Please write for your copy, mentioning Garden & Home Builder.

GEORGE LAWLER Bulb Grower
Gardenville Tacoma, Wash

A Garden Full of Darwin Tulips for \$2.00



IN anticipation of again placing before our customers a collection of Darwin Tulips we have had a sufficient quantity grown so that we can offer

50 Giant Darwin Tulip Bulbs
Finest Mixed, for \$2.00

Selected from fifteen named varieties

Few Spring flowering plants rival the Darwin Tulip. They are a wonderful addition to the flower garden.

Plant any time before the ground becomes frozen, and they will bloom from the middle of May to Decoration Day.

Mention this advertisement and send Check, Money Order, Cash or Stamps, or call at our store, and secure this exceptional collection, sent prepaid to any point in the U. S. east of the Mississippi. For points West and Canada, add 25c. (\$2.25).

For those desiring Darwin Tulips in separate varieties, so the colors may be studied, we offer a Collection of 10 each of 10 varieties separately labeled for \$5.00.

Our Fall Bulb Catalogue containing a complete list of High Quality Bulbs for Autumn Planting sent on request.

Stumpp & Walter Co

30-32 Barclay Street

G.

New York

Brand's Peonies



Acres of Beautiful Blooms

The above view of one of the Brand Peony Farms was taken the last week in June, 1924, a week after the National Peony Show at Des Moines, Iowa.

The World's Most Beautiful Peonies

NEVER before in our more than fifty years growing peonies have we had such an unusually large assortment of wonderful choice varieties as we are offering for this fall planting. Flowers from this stock, competing with those entered by all other growers, won the three highest prizes at the greatest National Peony Show ever held.

Brand's Peonies awarded Gold and Silver Medals at National Peony Show.

Brand's Peonies awarded Grand Sweepstakes at St. Paul Peony Show.

Brand's Peonies awarded American Peony Society Medal at Minneapolis Peony Show.

You will want some of these, the world's choicest and most beautiful peonies, for your fall planting, therefore, write to-day for Brand's Free catalog of Peonies and Iris, giving varieties with full description, and prices. BRAND'S BIG PEONY MANUAL, which we consider the most complete and up-to-date work ever written on the Peony, gives the history of that flower, its culture and varieties. This also will be sent free to all who intend to purchase roots this fall who ask for it.

Growers of Peonies for nearly 60 years

THE BRAND PEONY FARMS

Box 23

Faribault, Minn.



Typical May-flowering Tulip

Graceful and Lasting— May-flowering or Cottage Garden Tulips

IN blooming season these fit happily in between the early Tulips and the late flowering Darwins and Breeders. They are of most graceful form, with pointed petals charmingly recurving and exposing, in many instances, differently shaded centers. As a class they are particularly long lived hence most valuable for the hardy, old-fashioned border. The following are exceedingly showy, averaging from 18 to 24 inches high.

- | | |
|---|--|
| Gesneriana Lutea —Golden yellow. | The Fawn —Fawn or dove color suffused with rose. |
| Gesneriana Spathulata Major —Brilliant Scarlet. | Le Reve (Hobbema) —A masterpiece in old rose. |
| Inglescombe Pink —Salmon buff pink. | Moonlight —The finest pale yellow. |
| Inglescombe Yellow —Fine globular yellow. | Mrs. Moon —The finest golden yellow. |
| John Ruskin —Apricot-rose with pale yellow margin. | Orange King —Brilliant orange, shaded scarlet. |
| La Merveille —Salmon-rose blended orange-red. | Picotee or Maiden Blush —pure white, edged with pink. |

The best way to get acquainted with these charming tulips is to take advantage of the following advantageous

Collection Offer

3 each of above 12 sorts.	\$2.00	12 each of above 12 sorts.	\$ 6.50
6 each of above 12 sorts.	3.50	25 each of above 12 sorts.	12.00

If wanted by Parcel Post, add 5% to value of order to 1st, 2nd and 3rd zones; 10% to 4th, 5th and 6th zones; 15% to 7th and 8th zones.

Fall Catalogue Now Ready

You'll find it a handy guide to such bulbs, plants, seeds and garden accessories as you will need in fall gardening. Quality merchandise, truthfully described, faithfully illustrated and fairly priced—such is the service put at your disposal through this catalogue for which please ask, mentioning this publication.

HENRY A. DREER

1306 Spring Garden St.

Philadelphia, Pa.



Early American Reproductions



Colonial Fireside Wing Chair

True reproduction of an original New England chair of the 18th Century. All hand workmanship by skilled craftsmen. All exposed wood of solid mahogany. Hand-carved ball-and-claw feet, upholstered in smart, durable figured denim, colors, blue, brown, green or taupe. Samples on request. Filled with pure hair throughout. Finest chair of kind made and best value obtainable anywhere, 48 inches high, 23 inches deep, 27 inches wide.

Price \$49.50, F. O. B. Boston

Sent on receipt of price or C.O.D. with \$20.00 deposit.

We have shipped our furniture to all parts of the United States—furnishing homes complete. We pack carefully and guarantee delivery in perfect condition. Every Winthrop Reproduction is guaranteed to be exactly as represented. Money returned without question on any purchase. Write for our Portfolio R-10 of other Colonial Reproductions in Maple and Mahogany, also Banjo clocks.

WE HAVE A FEW OPENINGS FOR REPRESENTATIVES IN VARIOUS PARTS OF THE UNITED STATES. IF INTERESTED WRITE US.

WINTHROP FURNITURE CO.
424 Park Sq. Bldg. Boston, Mass.

Enclose the Summer Porch for Fall

A. Louise Fillebrown



WE HAVE enjoyed the small side porch all during the hot weather, but now the nights are chilly and even during the day it seems too cool for comfort. It is time to consider making it equally useful for the colder months. In many houses this porch is about ten feet square, with an enclosed rail about three feet high all the way around it. The three sides are open and usually there are double glass doors opening into the living room. It is really very simple to make this into a lovely sunroom, and since it adds another room to the small house it is well worth the expense.

First get a good carpenter to plan the glass enclosures. They should be made with a strong outer frame, and this can be fitted inside the porch openings, stopping at the corner uprights, if they are straight. If they are circular, then the glass should go inside of them, using them merely as a brace for the frame. Personally I like these glass panes to be the small oblong type about 8" x 11", with small mouldings between. It gives a charm to the exterior, as well as making it a little easier to plan curtains. It is not so necessary to have many curtains, with these cross lines to add interest to the openings.

In the porch, use a corn yellow cotton voile for the draperies, as it harmonizes well with a house of brown shingles or any other neutral color. It also gives a cheery, sunny effect that is very good for winter. These draperies hang only at the corners of the porch, and at the ends where it meets the house wall. That means four lengths, of the full width of the material. To make them a little wider and to add decoration put a three-inch band of apple green glazed chintz down both sides of the draperies. A ten-inch shirred valance goes all the way around the top of the porch and may be of a figured glazed chintz, green,

(Continued on page 109)

The House of Oak and Pine

Built in Ipswich on the King Highway (Old Bay Road) about 1690.

This house, one of five, is in setting for

FURNITURE OF AMERICAN OAK AND PINE

HOOKED RUGS

Our collection of New England Hooked Rugs is at its best. Many hundreds to choose from.

Send for Burnham's Hooked Rug book, mailed for on 25c in stamps. Fifty designs in illustration and complete instructions.

Burnham's Antique Trading Post

Ipswich

Massachusetts

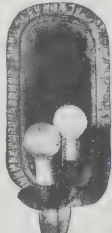
EARLY AMERICAN LAMPS SUITABLE FOR COLONIAL AND COUNTRY HOUSES



FORBES



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Out-of-the Ordinary — Beautiful — Inexpensive

Send for illustrated folder showing full line of Sconces and Lanterns—35 models

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Radiator Enclosures

HEATHER'S Radiator Enclosures assure protection to Walls, Ceilings, and Furnishings and beautify the home.

Write for Catalog 6F.

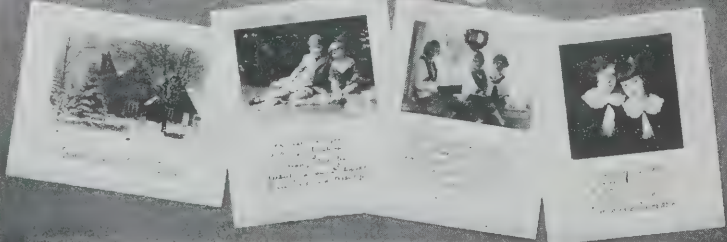
We also manufacture LIGHTING FIXTURES and FIREPLACE FITMENTS.

R. C. HEATHER CO.
19 West 36th Street New York



GARDEN FURNITURE
of the better sort An illustrated catalog sent for 10c
The Erkins Studios
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Artcraft Greeting Cards



YOUR FRIENDS will treasure these rich reproductions of your home, little ones, or family group. Cards are 4 by 5 inches, embossed on rich vellum. We require only photograph, sketch or negative (any size.) Write to-day for sample, list of verses, and simple directions for ordering. 25 cards \$5.00, 50 cards \$8.50, 75 cards \$12.50, 100 cards \$16.00. Envelopes included.

THE ARTCRAFT COMPANY

224 West 5th St., Saint Paul, Minnesota



STUDY INTERIOR DECORATION AT HOME

Practical Training Course
Arranged for Home Study

Complete training in selection and harmonious arrangement of furniture, draperies, wall treatments, etc. Special emphasis on Period Styles and Color Harmony. Immensely interesting, delightfully arranged. Easy to understand. No previous training required. Useful in your own home or for a delightful and well paid profession. Personal help and consultation with Authorities. Cultural and Professional Courses. Leading New York School. Chartered by Board of Regents, New York State Department of Education. Established 1906.

Send at once for Catalog 1-10

THE NEW YORK SCHOOL OF INTERIOR DECORATION
441 Madison Avenue New York City



A typical example of the way Belflor adds an individuality which no one can hope to secure with commonplace, ordinary flooring. No wonder this new trend in decoration is taking hold everywhere. The luminous buff and ivory tile design in the hall and living room above is GOLD SEAL INLAID, Belflor Pattern No. 7151-4.



Economical floors of permanent beauty

YOU keep your furniture and hangings new and up to date. Why not also have floors that are truly modern and whose beauty is permanent? Follow the advice of leading architects and decorators and cover old worn floors with colorful Nairn GOLD SEAL INLAIDS. You'll be surprised how inexpensively this can be done.

In new homes, as well as in old ones, GOLD SEAL INLAIDS provide floors which are permanent in every sense of the word. Unlike ordinary floors they will never splinter or wear white — never need expensive refinishing. They are genuine inlaid linoleum with nearly forty years' reputation for quality and staunchness.

The hall and living room in the picture show GOLD SEAL INLAID in one of the Belflor patterns. Only in Belflor do you

find those delicate mottlings of colors that set off woven rugs to such wonderful advantage. And so great is the variety of Belflor patterns that they will meet the requirements of every type of room.

Should you want patterns in clear, solid colors ask to see GOLD SEAL INLAIDS in the *Universal* patterns.

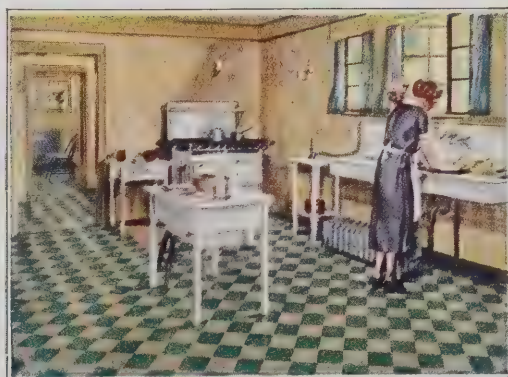
Satisfaction is guaranteed or your money back. When you buy inlaid linoleum look for the Gold Seal on the face of the goods or the Nairn name on the back.

FREE—"Creating a Charming Home"

Laura Hale Shipman has filled this booklet with simplified, easily followed suggestions on beautifying the home. Interesting interiors and many beautiful new patterns in full colors. May we send you a copy?

CONGOLEUM-NAIRN INC.

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GOLD SEAL INLAID, Belflor Pattern No. 2047-1

When buying INLAID LINOLEUM ask for NAIRN

GOLD SEAL INLAIDS



NO home could enjoy a greater luxury than that afforded by Frigidaire Electric Refrigeration. In spite of the supreme luxury of service which Frigidaire renders, first cost is surprisingly low, and operating cost is actually less than cost of ice in most cases.

Frigidaire preserves perfectly fine flavors of the most delicate foods. It provides its owner with an ample supply of sparkling ice cubes, freezes the most delicious of desserts. It affords the degree of satisfaction which can come only from permanent dependability and service.

There is only one electric refrigerator named "Frigidaire". It is a product of General Motors, made by the world's largest builder of electric refrigerators, endorsed by the satisfaction of more than 250,000 users. It is offered in a wide range of models including complete metal cabinets finished in white Duco and lined with seamless porcelain enamel, as well as cooling units designed for installation in the standard makes of ice-boxes.

Visit our nearest sales office and see Frigidaire in actual operation. Or mail the coupon below for a copy of the Frigidaire Catalog.

DELCO-LIGHT COMPANY
Subsidiary of General Motors Corporation
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Dept. Z-42, Dayton, Ohio

Please send me a copy of the Frigidaire Catalog.

Name

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Only the frosty chill which Frigidaire provides can preserve the delicious flavor of avocado pear salad, canape' caviar and other really delicate dishes.

Frigidaire

ELECTRIC REFRIGERATION

This modern ice man calls once—



—with Frigidaire—and the ice stays always

(Continued from page 106)

yellow, orange, and black, in a small design. Bind this with the plain green, but only about a half inch binding this time.

If the floor is stained and rather worn from the storms, cover it with a green and tan linoleum, in a charming tile pattern that closely resembles a real tiled floor. Over this an oval grass rug, preferably the type made in India, which is much heavier and rougher in texture than the usual run of porch rugs. A warm tan color with lines of dark brown would fit.

If the furniture is to have a new coat of paint choose bright orange, like the design in the chintz, and trim it with touches of brown, so dark that it is almost black. The seat cushions and other pillows may be made of chintz like the valance, and the design may be copied for a decoration at either end of the green oilcloth table runners. This is painted on the oilcloth with regular oil colors.

The electric fixture in the middle of the ceiling may be tapped with an extension wire to permit a floor plug. With a double socket in this, you may have an iron bridge lamp, and use the other outlet for heating the electric coffee pot, when the porch does service as a breakfast room, or for the teakettle at afternoon tea time, or a chafing dish in the evening for late suppers.

The shades for the center fixture and bridge lamp may be made of parchment, and again the chintz does duty as a motif. Paint the chintz design on them two or three times, depending on the size of the shade, and after the paint dries cover them with two coats of white shellac to make them more durable.

Unless you are lucky enough to have an enclosed porch already, you have no idea of the pleasure you will receive from it. It is sunny and bright in the day time, yet warm enough in all but very severe weather. It is pleasant at night when you can still see large expanses of sky and dark trees outside, through the big windows. Yet the little room itself is warm with glowing lights.



This charming Lighting Fixture adds dignity and beauty to its surroundings. Appropriate for living or dining room. Made of Wrought Iron, with mica shade and crystal drop

Write for Catalogue and prices

DALE 1884
Lighting Fixture Company
103 West 13th St. NEW YORK CITY

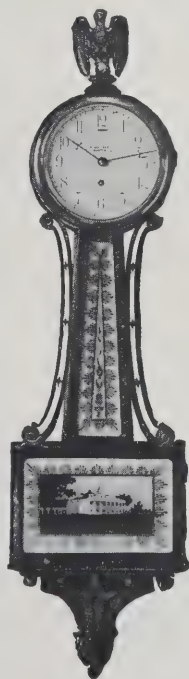


NO. 1260

Error size over all, 35 1/2 x 18 1/2 inches. Glass measures 22 x 14 inches. Lid mahogany, hand carved ornament at top, finished in gold and gold inside edge. Price \$25.00

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SUMMER STREET
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4 PARK SQUARE
BOSTON MASS.

The CHELSEA
BANJO CLOCK
8-Day



Last Practically Indefinitely —
Keep Excellent Time — can be
Handed Down as Heirlooms

In addition to the clocks illustrated hereon, we also make a very extensive line in refined cases for residences, clubs, yachts, prizes and presentation purposes.

The 8-Day High-Grade,
World Renowned

**CHELSEA
CLOCKS**

Cost More
than Others
BUT
the Value
is There

Many other Models

SHIP'S BELL
YACHT
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DESK
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The CHELSEA 8-Day High
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On Sale by Leading Jewelers

CHELSEA CLOCK CO., 10 STATE STREET, BOSTON, MASS.

Established 1897



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THE tremendously increased interest in Interior Decorating has created hundreds of very unusual opportunities for ambitious men and women. It's easy now to establish a business of your own in full or spare time—to qualify for a high salaried, attractive position—or to mould for yourself an interesting, remunerative and highly respected Career.

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Uncrowded Profession**

Take advantage of the wonderful opportunities resulting from the pressing demand existing right now for trained Interior Decorators. Get into business for yourself, or earn \$50 to \$200 a week in work that is fascinatingly pleasant. Either full or spare time. Scores of properly trained Interior Decorators are urgently needed right now. Home and hotel owners, decorating establishments, furniture stores, department stores, art and gift shops, architects and builders everywhere—all are on the outlook for people skilled in Interior Decorating and pay liberally for their service.

And now Interior Decorating can be learned easily—at home in your spare time. Prominent New York Decorators give your work personal attention throughout your course. No preliminary training is necessary—no special talent. It is astonishingly easy to learn Interior Decorating under this remarkable home-study method.

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on Interior Decorating**

If you are employed but find your work poorly paid and uncongenial—if you are at home and want a spare time occupation, a cultural pursuit, it is most emphatically worth while getting full details of this wonderful, new, attractive big-pay profession. A new up-to-date booklet has just been prepared which explains the splendid opportunities in Interior Decorating as well as this easy new home-study plan. Also tells about special offer to new students. It is FREE—not the slightest obligation. Send for it—now! National School of Interior Decoration, Dept. 4310, 2 W. 47th Street, New York City.



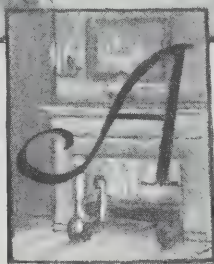
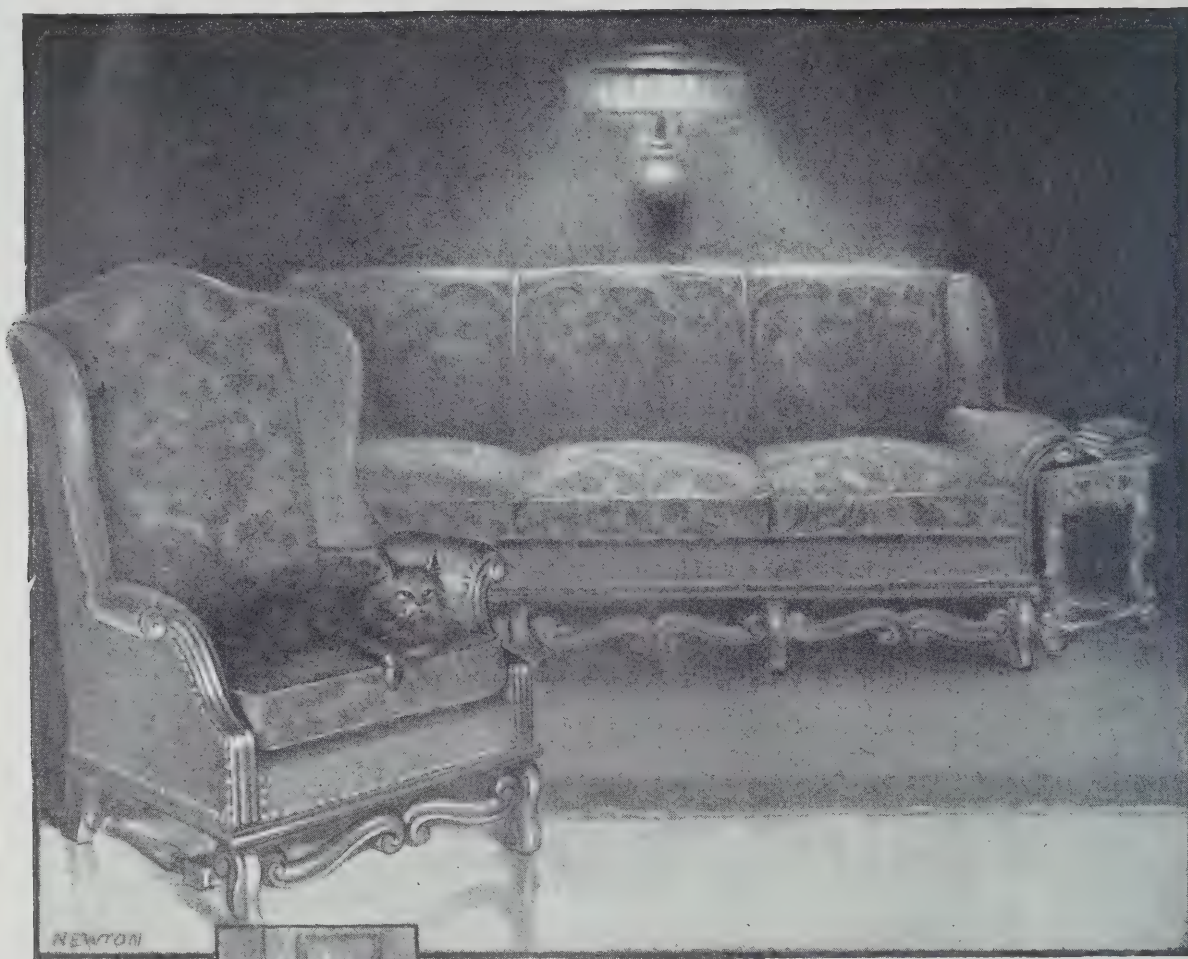
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A crackling open fire whose flickering light makes shadows disappear, even in farthest corners. A deep-cushioned sofa and a wing chair with wide-spreading arms which reach out an invitation to well-settled comfort. All the blasts and chill of winter hold no terror for the family so provided.

In the whole range of Elgin A. Simonds pieces, none has greater symmetry of line or more innate distinction than this sofa and wing chair in walnut. They reflect, in feeling, furniture produced during the reign of Charles II in England, but they are essentially creations of our own designers. Their great comfort and smart tailoring are products of today.

These and other delightful Elgin A. Simonds pieces are shown by Dealers of Distinction everywhere. To identify pieces shown ask for our Sofa and Wing Chair numbered 1773. End table 2509 is also shown.

THE ELGIN A. SIMONDS COMPANY

New York

Syracuse, N. Y.

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SIMONDS

Individualism — in Good Furniture

GARDEN & HOME BUILDER

OCTOBER, 1926

Volume XLIV, No. 2

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LEONARD BARRON, Editor

LUCY E. HUBBELL Associate Editor

November—Southern Number

Our November number, always of special interest to our Southern readers, is this year particularly rich in its abundance of things practical and aesthetic, with a strong appeal to home owners everywhere as well as to those of the Southland.

In *The Mediterranean Influence*, HENRY H. SAYLOR, Editor of *Architecture*, discusses briefly the outstanding characteristics of three distinct styles, the French, the Italian, and the Spanish, and the appropriateness of their adaptations in our own country. Although they are being built in increasing numbers everywhere, these colorfully picturesque styles seem inherently to suit best the living conditions of the warmer climate.

Wood, like anything else, needs feeding and attention, and in *Care of Old Pieces*, MRS. SARAH M. LOCKWOOD, author of the recently published and very fascinating book "Antiques," tells how the life of furniture may be definitely prolonged by a little thought and the "knowing how."

In *Floors That Are Waterproof and Wear-proof* ROGER B. WHITMAN gives authoritative information on the various types of modern flooring which are particularly practical for sunroom, dining room, kitchen and bathroom, including tiles as well as rubber, cork, and other up-to-date types of material.

Southern gardeners especially will enjoy MARY H. PHIFER's account of *The Gardens of Tryon*—those naturalistic South Carolina plantings which reflect the spirit of the overshadowing peaks of the Blue Ridge range.

Boxwood—the Living Antique by LINDA C. HINES is a delightful talk about this storied tree of our grandmother's gardens, the one "antique" of which there can be no fake reproduction!

In November also will appear the winner of the Dividends in Contentment Contest—the story of an adventure in going back to the land by people who have re-discovered "earth's undersong of comfort."

The happenings of the *Gladiolus Societies'* Shows will be reported—and *Grafted Grapes*, *Beauty Doctors of the Gladiolus—Part III*, and *Altering Old Grounds* are but further suggestions of the wealth of material in store for garden minded folk in November!

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Subscription \$3.00 a Year: for Canada, \$3.35; Foreign, \$3.65. Entered as second-class matter at Garden City, New York, under the Act of Congress, March 3, 1879

An impressive Dining Room of Italian Influence



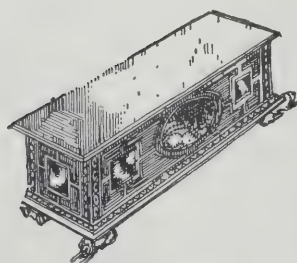
Italian Arm Chair, covered in appliqued velvet



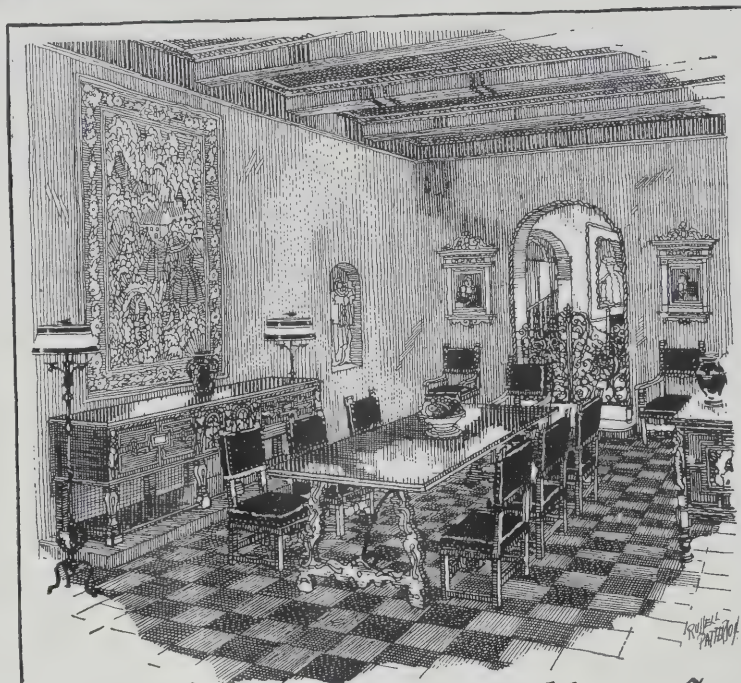
Italian Jardiniere and Old Iron Stand



Walnut Smoking Table



Venetian Dower Chest in Walnut and Hand Decorated



A harmonious assemblage of INDIVIDUAL PIECES

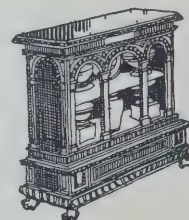
Just as the art connoisseur gradually builds up a priceless collection of well-chosen, individual pieces, so the thinking home-owner selects his furnishings leisurely, giving due thought to the importance and significance of each article.

Unless one desires to make a large initial expenditure, it is the better part of wisdom to acquire a few distinctive pieces at first and as time goes on to add to this nucleus of accepted style and charm.

Even the Dining Room will benefit from such a judicious method of attaining artistic perfection. It is indeed the logical way of consummating a beautifully furnished home and effecting true economy without sacrificing good taste.



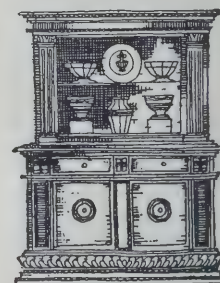
Antique Gold and Hand Colored Mirror



Walnut Renaissance China Cabinet



Upholstered Walnut Side Chair, covered in Red and Gold Brocatelle



Walnut Renaissance Cabinet

W. & J. SLOANE

47TH STREET AND FIFTH AVENUE
NEW YORK

SAN FRANCISCO

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GARDEN & HOME BUILDER

Vol. XLIV, No. 2

OCTOBER, 1926

News and Comment

GIVE me the picturesque English house," we hear people say, or, if they happen to live in Florida or hail from the Pacific Coast, Spanish is the only thing. Again peaked roofs are anathema to some folk who asseverate that the Colonial is the one true American style. Why all this pother about styles anyway? Isn't it really a sort of ancestor worship, a straining backward because we are afraid to stand on our own two feet, the feet of present-day achievement in house building? Of course, there are recognizable strains in the architecture of America just as there are recognizable strains among its citizenry—obviously, too, it is interesting and enriching to scan past performances, to discover how and whence things came. There is a genuineness about the origins that points a lesson—building, in the beginning, wasn't a fancy affair, an imitation of this and that, but a straightforward meeting of conditions and needs. Out of its sincerity beauty grew, a beauty whose lure persists to this day so strongly that sometimes we are lead astray and, in attempting to grasp its shadow, forget our own opportunity to create new beauties borne of our own times and conditions. Our facilities and our knowledge of materials, mechanics, and so on are, naturally, far greater than those of our forebears—our achievement ought to keep pace and, as a matter of fact, in many cases actually does. From a constructive point of view, from the point of view of equipment and comfort no better houses are being built anywhere in the world to-day. Artistically, too, the American house (we are referring, of course, to the thoroughbreds and not to the Topsies of architecture) can hold its own—it is no longer a copy, a hybrid, but a merging of varied inheritances into a distinctive and unmistakable style. Whether British, or Norman, or out of Spain by Sicily matters little; whatever its parentage, whatever influences and bloods have gone into its making the American house has become a person in its own right, developed individuality—an individuality which runs through all the diversified forms dotting our widely diversified countryside.

"SING A SONG OF SEASONS"

THERE is something about a bonfire that makes children of us all. For although we may rake and retain our dignity, may even gather up baskets full of sticks and leaves and remain staid and serious, it is quite impossible to light the garden fire and stay grown-up. Perhaps that is the reason that we lose our heads when we are cleaning up the garden and let our enthusiasm for bonfires run away with our better judgment—and onto the fire go our baskets full of leaves! In garden cleaning time, we would do well to heed the perennial advice of all good garden magazines—Save the Leaves! "Leaves are falling in October. Rake them up but do not burn them. Pile them in an obscure corner and let

them rot. Rotted leaves make one of the best of fertilizers." Another good thing to remember, when we are enjoying the magic of autumn bonfires, is to save such bits of the garden as may prove useful to our fall and winter bird visitors. The row of old Cosmos or Sunflowers along the back fence, hides many an enticing tid-bit for seed eating birds, long after other things have gone. And the brushwood from our tree trimming, if piled up and kept for our fires in the spring, will be greatly appreciated by the birds all through the winter months. Garden cleaning time is a good time, too, in which to take thought for the future. The joys, the surprises and the disappointments of the recent harvest, are clearly pictured in our minds. We can see just where lay the greatest charm of our garden, and just what changes should be made, which things gave the most delight, where the garden was crowded and where too sparsely settled, and we can make all sorts of golden plans for the next season.—P. B.

THE CHRYSANTHEMUM SHOWS

THE Annual Flower Show of the Chrysanthemum Society of America will be held this year at Chattanooga, Tennessee, on November 8th, 9th and 10th, in connection with the State Florists' Association. As in previous years Chrysanthemum shows will be held in the leading cities, such as New York, Boston, Philadelphia and elsewhere under the auspices of the local horticultural societies.

NEW TRAILS THROUGH THE JUNGLES OF
PLANT SCIENCE

THREE events occurring during the past summer have made 1926 a "red letter year" in horticultural annals, said Professor Arno H. Nehrling in reporting as its Official Botanist to the Society of American Florists. The first of these, already chronicled in these pages, was the visit and lecture tour of M. Henri Correvon, whereby a new vista of the possibilities of rock gardening was spread before us; the second was the International Conference on Flower and Fruit Sterilities held in New York in August, and the third—and probably the most far-reaching and significant of all—was the First International Congress of Plant Sciences which followed close upon the heels of the other meeting, being held at Cornell University during the entire week of August 16 to 23.

In one sense a "postponed" meeting—since it really took the place of the Fourth International Botanical Congress scheduled to be held in London in 1915 and again in 1920,—this gathering of more than one thousand delegates representing more than twenty-five nations, not only provided a long sought opportunity for plant students and investigators to mingle, compare notes and trace the developments of the past decade, but also threw beams of revealing light far ahead into the murky and mysterious depths of undiscovered truths in the field of horticul-

ture. Indeed, in its conjectures and suggestions of facts yet to be disclosed it offered generous consolation for those who regret that so little of the world—geographically—remains to be explored; beyond all question it appears, within the world of plant science and its application lie many vast continents as yet unexplored, fabulously rich in hitherto undiscovered, unrealized, unutilized truths.

First of all, it brought horticulture nationwide, even worldwide, publicity, upon which, of course, even the least of us and our interests thrives mightily; secondly, through the remarkable address of Dr. Erwin F. Smith, veteran plant pathologist of the United States Department of Agriculture, it visualized and emphasized the tremendous advances that have been made in plant knowledge during the last score of years; Thirdly, through the paper presented by Dr. B. M. Duggar of the Missouri Botanical Gardens, it prepared our minds and whetted our intellectual appetites for new disclosures, new discoveries concerning plant life and its relation to the rest of the universe which are likely soon to be forthcoming. Lastly—and possibly most practical of all—through its discussion of the complicated subject of plant pests and their control, it gave promise of, and even laid the sub-foundations for, a new conception of the problem of plant protection; a conception that realizes the ultimate dangers as well as the present benefits of quarantine and plant exclusion policies; a conception that recognizes the essential internationality of plant culture, plant knowledge, and plant commerce.

The International Congress of Plant Sciences lasted for eight days; we look for the appearance of new evidence of its value, for the ripening of its fruits, for years to come.

The Conference on Plant and Flower Sterility sponsored by the Horticultural Society of New York, August 12th to 14th, was the third of the series of International conferences called by that Society, and resulted in a surprising wealth of material on a subject that, though at first sight seemingly highly specialized, does in fact bear closely on the work of every cultivator of plants. Crop failure is often very serious, and if we can get to an understanding of the underlying causes there is some hope for control. Apparently vegetative vigor breeding (heredity), and nutrition are intricately involved. Those interested in pursuing the subject further will turn to the official "Memoirs," published by the Society under the Editorship of the Conference Secretary, Dr. A. B. Stout, himself a deep student of the subject.

THE corn borer is not the Iris borer, notwithstanding the unfortunate statement made on page 546 of the August issue both in the subtitle and as an interpolation of the text for which the author is not responsible. The article truthfully describes the work of the Iris borer.

*Antoinette Perrett, Photo.*

"What do we plant when we plant the tree?
 We plant the houses for you and me,
 We plant the rafters, the shingles, the floors,
 We plant the studding, the lath, the doors,
 The beams and siding, all parts that be;
 We plant the house when we plant the tree"

Henry Abbey

HOUSE OF MRS E. K. CONE, COLONIA, NEW JERSEY

Trees and houses—what kin they are!
 Many a house was once a waving bit of
 woodland; and what is any house that stands
 stark on the landscape without enfolding
 green? Trees hold the key to the beauty
 and hominess of this scene. Charles Well-
 ford Leavitt & Son, Landscape Engineers



Kenneth Clark, Photo.

"Green temples, closed against the heat
Of noontime's blinding glare and heat,
Open to any pilgrim's feet"

Theodosia Garrison

COURTYARD AT MR. W. G. McCUNE'S, GREENS FARMS, CONNECTICUT

Curious how comfortably the Mediterranean style seems to fit the New England countryside and wholly upsetting any preconceived notions as to the localization of certain types of architecture. Very charming is this house with its shaded courtyard and its frame of trees among which the Black Walnut strikes a note. Butler & Corse, Architects



Harry G. Healy, Photo.

"I am the dancer of the wood
I shimmer in the solitude
Men call me Birch Tree"

Arthur Ketchum

GARDEN OF MRS. GEORGE J. DYER AT NORFORK, CONNECTICUT

Where the keynote of beauty is struck by Birches about whose shining slenderness lesser things cluster. Marian Coffin, Landscape Architect. (See article on "Gardening with Trees" by Miss Coffin, pages 128-130)

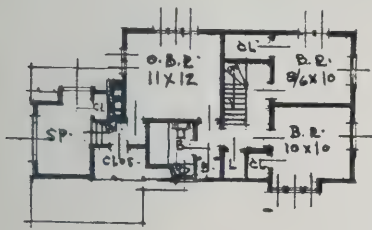
Distinctive Little Houses for Everyday Living

Four Pleasant and Practical
Types Especially Planned for
Garden & Home Builder

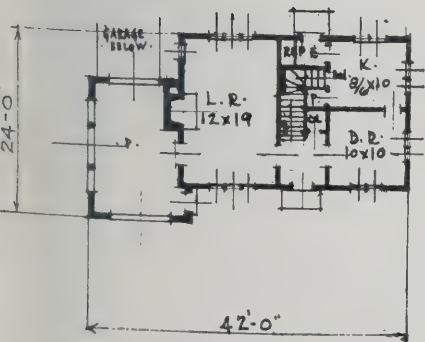
Designed and rendered
by
Cedric Start

Detailed plans and specifications with changes to suit individual needs will be supplied, upon application to the Editors, at a reasonable figure by special arrangement with the architect.

SINCE "life determines the true character of a building," as Owen Wister delightfully puts it, the problem of planning a house for unknown clients is manifestly a difficult one as it is the idiosyncrasies, the hobbies, the needs, the wants of each individual family that endow a dwelling with individual charm and distinction. However, these four houses (see three succeeding pages also) present a variety of practical solutions to fit different localities. The figures given are based on present-day building costs in the metropolitan district for A 1 equipment and on the basic average of 50 cents per cubic foot. Naturally costs vary somewhat in different regions depending upon the availability and quality of materials and labor and usually tend to be anywhere from 25 to 35 per cent. less in sections well away from the big cities.



2ND FLOOR PLAN



1ST FLOOR PLAN

I. English Cottage Type

Estimated Cost, \$10,000

Six rooms and bath, very compact plan (24 x 42 ft. over-all) with large porch having garage underneath and sleeping porch above. Frame construction, with cream-gray stucco over metal lath. Stone foundation worked into the stucco. Oak half timber; and rough, irregularly sawed siding. Entrance door oak, trim elsewhere cypress. Roof of shingles laid irregularly to give wavy effect and sloping down very low on front of dwelling. Upper part of chimney brick.

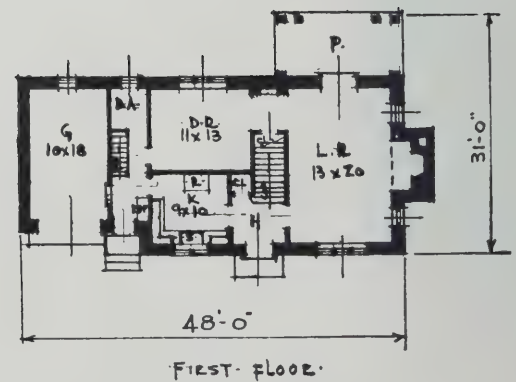
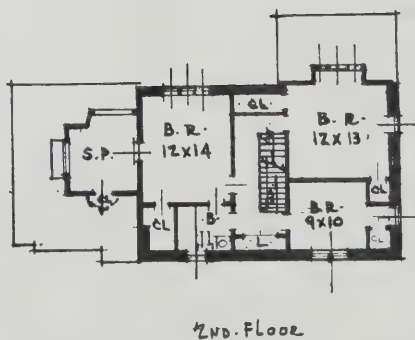


II. Norman French

Estimated Cost, \$13,500



Whitewashed stone with shingle hip roof and brick chimney. Trim, timbering, and entrance door of oak, natural finish; garage, service door, and cornices of cypress creosoted with gray stain. Garage attached at the side, sleeping porch over it down a few steps from main house. Plan of first floor simple with kitchen to the front leaving rear unobstructed for garden. Six-foot head room at the walls before the ceilings slope but thickness of walls enables cornice line to be low. Walls 1 ft. 6 in. thick with 1 in. stripping before lath and plaster to keep out moisture. Stone more expensive but gives much more permanent and pleasing effect. Over-all measurements 31 x 48 ft.

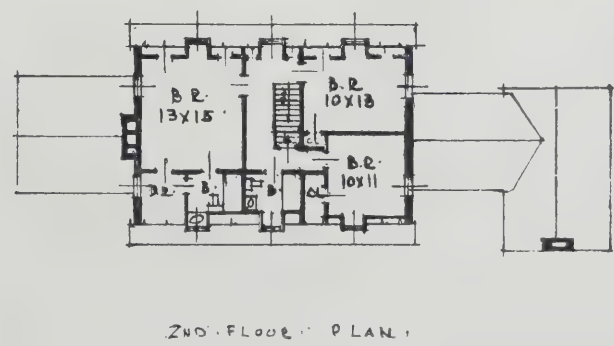
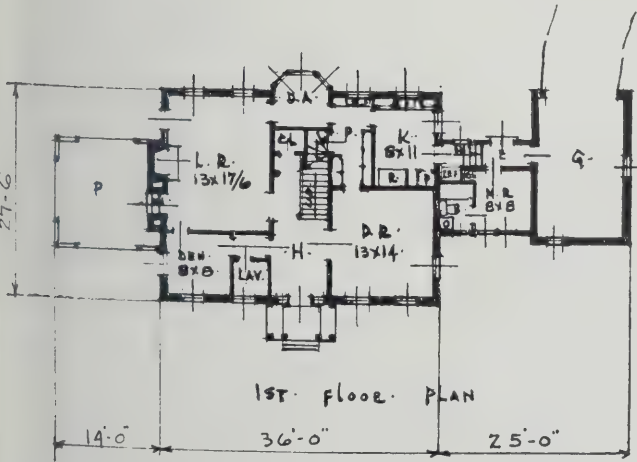




III. Southern Colonial

Estimated Cost, \$15,500

Frame, veneered with handmade, kiln-dried brick (less expensive than solid masonry construction and more apt to settle evenly). Roof shingle but might be slate at added cost. Porches, trim, and dormers simple and solid in detail; painted warm white. Six-foot walls before ceilings begin to slope give ample headroom and with cork insulation the rooms are kept cool in summer and warm in winter. Two windows in each room insure abundant light and air, and dormer treatment lends picturesqueness both inside and out. Central hall plan with dining or breakfast bay, also small den and lavatory on first floor. Maid's room and bath in garage wing. On second floor three bedrooms (dressing room off owner's) and two baths placed above lavatory on one line of piping. Linen closet over stair well. Over-all 27½ x 75 ft.

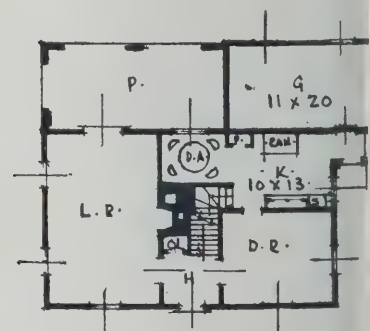
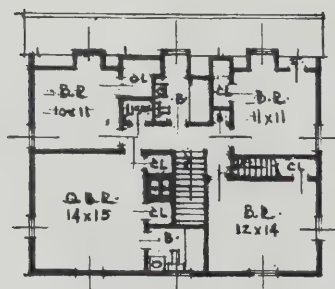
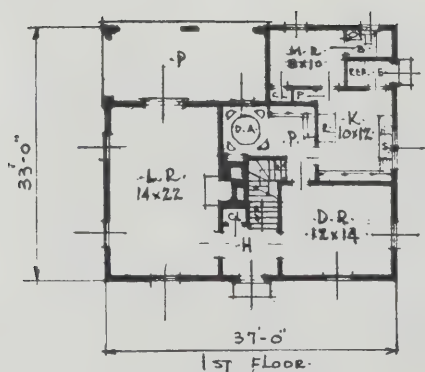




IV. Cape Cod Type

Estimated Cost, \$14,000

Central brick clustered chimney and weathered, gray-stained shingles, walls, and roof. Trim, blinds, and door apple-green or dark green-blue. Plan shows good-sized living-room, porch and dining-room, with small hall and coat closet. Large pantry and dining alcove connected with conveniently arranged kitchen; refrigerator in entry where easily accessible to iceman. Maid's room and bath opening off kitchen but this space may be used for garage as shown in alternate plan below. Ample sized attic offers place for maid's room and bath at additional cost of \$800. Over-all measurements 33 x 37 ft.



(1s
Floor)

Joyous Building

SOMETIMES we sit with toes on fender, puffing smoke rings, and dreaming dreams. Then all of a sudden perhaps we decide we will actually do it—build the house we've been thinking of off and on for seasons past. The family waxes enthusiastic, we see a plan somewhere, run to the builder, ground is broken, and too often alas! our castle in the air comes crashing down when bills begin to flood and the house shapes slowly into something quite unlike the home of our dreams. Building which ought to be an altogether golden spinning of desires into actuality ends as a drab and worrisome affair. Nobody's fault but our own either, worse luck, for impetuously jumping a horseback before we were really ready to ride! Disappointment can be eschewed and satisfaction snared if only we will take the trouble to consider and inform ourselves on certain essential points.

1) *Ways of Financing.* Few houses are paid for outright at the start; very many—either by choice or by necessity—are purchased on some sort of instalment system. In most growing communities to-day there are reliable companies whose business it is to finance the prospective home builder. Of these, some of the coöperative building loan associations of the better type are profit-sharing institutions primarily philanthropic in character, organized and run for the benefit of the home owner who also becomes a stockholder in the company or corporation; moreover they are operated under the state banking laws. Then there are straight mortgage companies who make a business of lending money on building mortgage security. Look around your own town, investigate the various possibilities, don't be tempted by some superficial bait but be sure you are financed by responsible people who will fulfill their obligations. Make certain, too, before going ahead that your title to the property is clear (and preferably guaranteed by a reputable guaranty company). People are sometimes badly stuck by beginning to build on property which they have contracted to buy on monthly payments and to which they do not hold title. Far better to own your land before starting to build.

2) *Why an Architect.* Scarcely any one involved in legal dispute—to use a rather unpleasant analogy by way of bringing our point home—would be so foolhardy as to

expect success at court without competent advice; yet people persist in entering the far more permanent and frequently more costly venture of home building with equally scant personal knowledge of the difficulties to be met and conquered and without any advice at all. Just from the mere dollars-and-cents point of view (and ignoring aesthetic considerations for the moment) it seems little wise to set aside skilled assistance on such an occasion, for the architect's job includes not only his primary duty of getting "your rough ideas as to the number and sizes of rooms, and materials of construction into the most economical, practical, durable, and beautiful form he can," but superintendence of the house during its construction. The owner is thus assured of getting the materials specified and of an altogether shipshape and well made dwelling which means minimizing future expense in the way of repairs, etc. In other words the architect's fee is actually economy in the long run for you must have plans and, obviously, these cost money no matter who draws them and, if badly drawn, "you will also pay in loss of space and of appearance which an architect is trained to avoid."

3) *Know What You Want.* Changes after construction has begun are always costly, even minor changes, and are one of the commonest causes of overstepping estimates. Think things out thoroughly, talk them over with your family and your architect at the start; don't be too greatly handicapped by traditional usages; decide what you want for your own particular brand of comfort. What about ceilings, shall they be high or low? Whether seven, or eight, or nine, or twelve feet or anything between must be determined by the size of the rooms they are to crown. Shall spaciousness or coziness be the keynote of

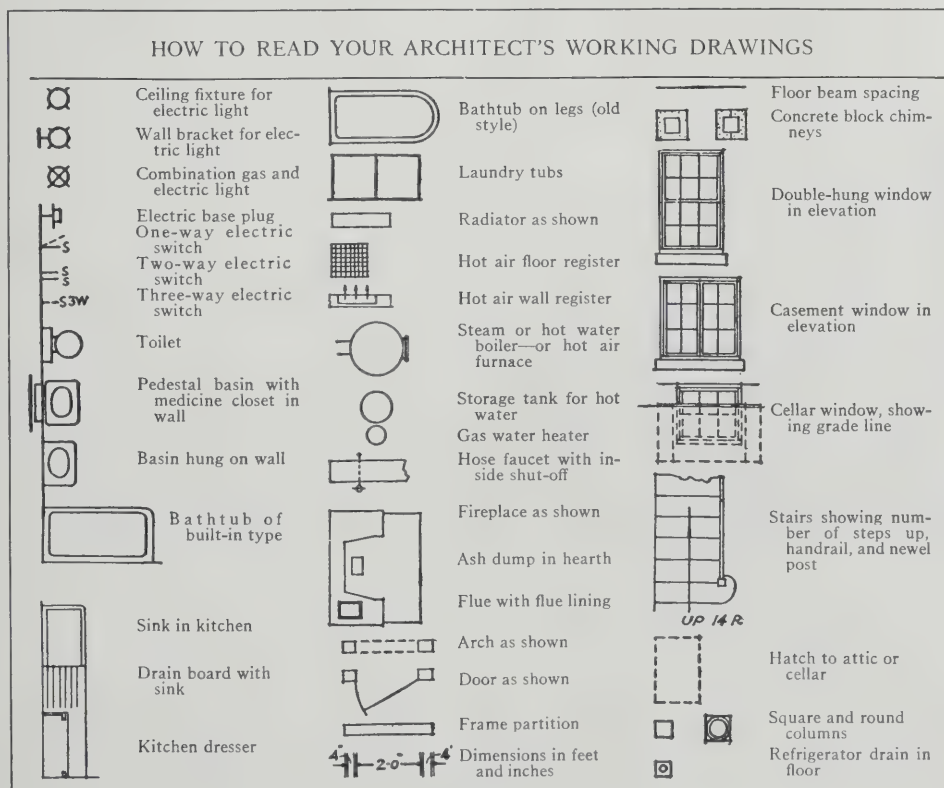
the interior? Need the house face streetward; why not break loose and put the main rooms on the garden side where privacy and pleasantness linger?

4) *Courtesy and Fair Play.* In this connection let us quote the suggestions of a man who has designed and superintended the building of many country houses and whose words carry the weight of long acquaintance with the matters of which he speaks: "Another thing that the owner should never do, and which very many owners do do, is to give instructions to individual workmen on the job. If you want something done, tell the architect if there is one; if there isn't, tell the builder. The individual workman or even the foreman has not any authority to do what you want; he is not your employee and you have no business to direct somebody else's employees. You are entitled to inspect your house as much and as continuously as you please. Your contract provides for what you shall do when you change your mind; follow that and you will be contented in the end; but walk about the job telling the plumber's man to move the bathtub to the other side of the room and the tinsmith to put that down-spout around the corner, and you will either find your instructions are not followed or at the end of the job you will have a bill for extra work which will make you sorry for yourself, and you will have ordered every item without realizing that you were authorizing an extra. The best sort of client is the owner who understands plans, reads his specifications, knows what the builder has agreed to furnish him and insists on it, but does not insist on the builder doing something he has not agreed to do or that is foolish in itself. Meet your builder with confidence and good temper, and he will respond with an especial effort to give you not only the value of your

money but a little more for kindness—you can capitalize courtesy, and you will enjoy doing it."*

5) *How to Read Working Drawings.* After initial sketches have been gone over and approved, working drawings, details, and specifications are then completed and blue prints made, usually three sets—one for filing with the town or county clerk, one for the contractor to work from, one for the owner's reference. Though they may appear complex at first they are really quite simple to read as may be seen by the customary symbols given here.

*Pages 69, 70, "The Home of Beauty," Chapter on "How to Build a House," by Aymar Embury, II.



*Kenneth Clark Photo.*

Beautiful in its restraint and yet friendly withal is the doorway at Little Bleak House, the home of Miss M. T. Bradley at New Canaan, Connecticut; Richard H. Dana, Jr., Architect. (Plan, exterior and interior on pages 123, 124)

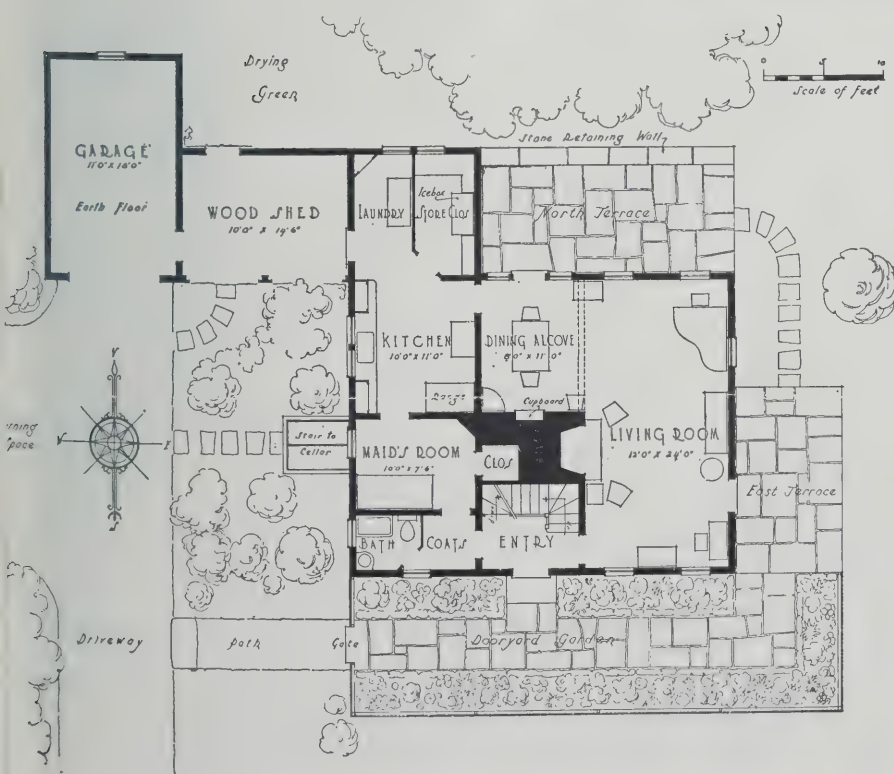


Little Bleak House

Designed by
Richard H. Dana, Jr.

for
Miss M. T. Bradley
at New Canaan, Connecticut

Photographs by Kenneth Clark



So successful an adaptation is this of the true Colonial that the casual observer fancies it may have been thus ensconced for decades, serene under the assaults of sunshine and storm during a long flight of years. In general spirit and outline it harks back, of course, to the single-chimney type of early Connecticut days, but in inside arrangement completely meets modern needs (see plan at left, also views of hall, living and dining rooms on page following, and on page 142 a picture showing fireplace detail); and out-of-doors the shed has been adroitly utilized as garage. Extremely interesting is the treatment of the face of the house with doorway slightly off center and windows distributed to give an effect of perfect balance without the monotony of exact repetition. Readers for whom the Colonial has strong appeal will find characteristic types, their development, and present-day possibilities illuminatingly discussed on pages 141-143 by Mr. Henry H. Saylor, Editor of *Architecture*

Inside
Miss Bradley's
Home

(Plans and exterior
on preceding pages)



A close-up showing details of the fire-
place may be found on page 142



Sincerity is the keynote of this dwelling and the owner's appreciation of the Colonial, coupled with the architect's skill in re-creating the best of bygone days, has resulted in a harmonious whole. Much of the interior woodwork—such as doors, mantels, and flooring—was actually salvaged from old buildings and put to new life and use in this Connecticut house designed by Richard H. Dana, Jr.





Interiors at the House of Mr. D. C. Prince

(Plans and exterior views on following pages)



The panelled end of the dining-room (shown in upper illustration) with cupboards and door adroitly linked in one design, the stair-rail and hand carved post, and the simply treated chimney-place (in living-room at left) are all attractive features of this Schenectady, N. Y., home of which Thomas Harlan Ellett is the architect



Mr. D. C. Prince's Home

at

Schenectady, New York

Designed by

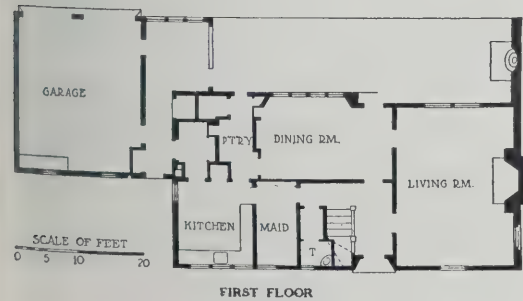
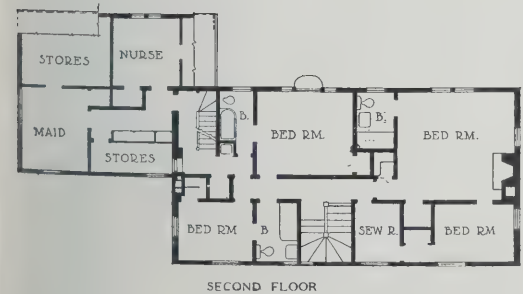
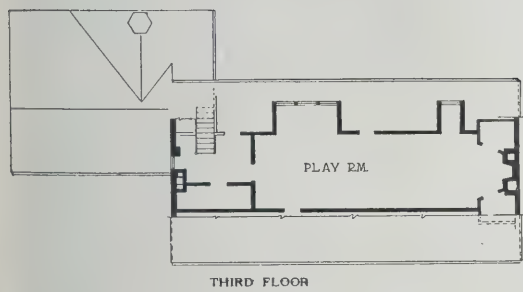
Thomas Harlan Ellett

(Interiors shown on preceding page)

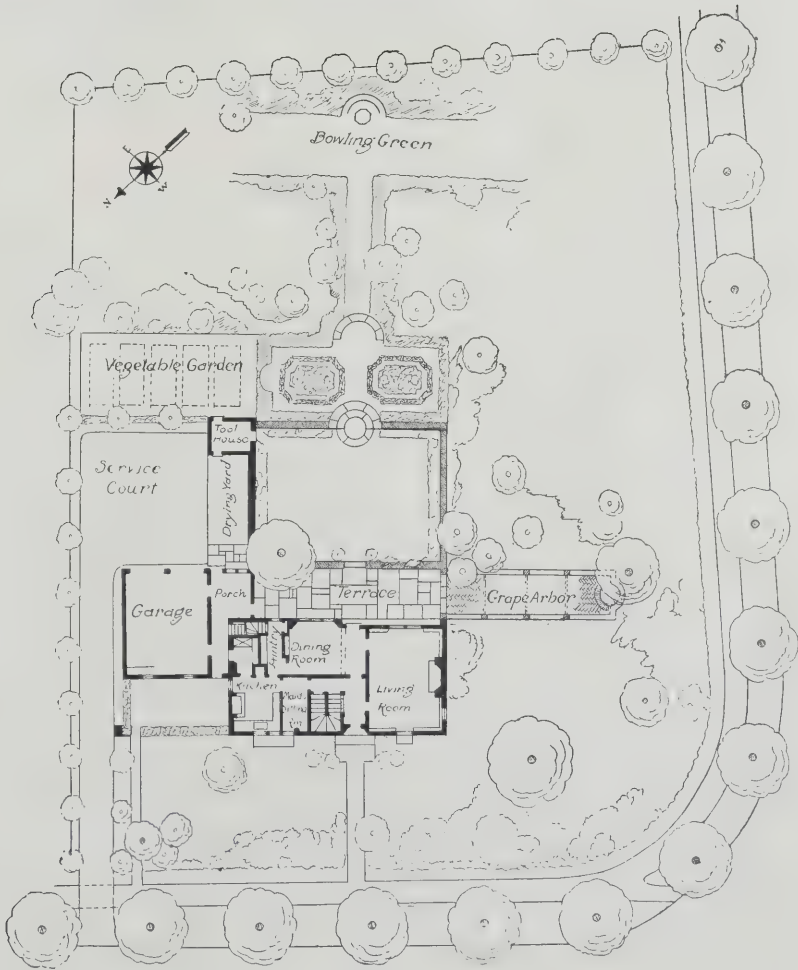


With nothing ephemeral or fanciful to detract from its dignity, this house exemplifies the best in modern American building—a happy merging of tradition with individual expression. Materials, too, have been interestingly blended, the body being of brick, whitewashed, with shingled extension (see topmost cut), and facing of shingle and stucco (see above at right) along the garden side





SCALE OF FEET
0 5 10 20





In giving a homely touch nothing surpasses the simple Apple. Garden of Charles H. Sabin at Southampton, N. Y.

Gardening With Trees

Marion Coffin

Landscape Architect

Photographs of Miss Coffin's plantings by Mattie Edwards Hewitt

MOST of us are apt to think of a garden in terms of flowers and seldom realize the part played by trees in a really well designed scheme. Trees are to gardens what architectural accents such as spires, towers, and even Doric porticoes are to buildings. A garden without trees is apt to be flat and without interest, and a lawn to lack shadows and variety. Too much emphasis has been laid by gardening books on the ephemeral value of color and color schemes and too little on the enduring value of the sculptural form of trees. In England and on the Continent, they understand far better than we do in

this country the importance of trees in their pleasure grounds, and strange to say they have not half the variety and beauty that we have from which to choose.

In any landscape scheme the designer should think, as an architect does, not only of his plan, but also of the elevation and the inter-relation of the two. To work out the elevation, aside from some possible use of walls or other architectural features, trees are the most important materials we have at our command. Trees are used in every phase of landscape composition, as free-growing plants or in trained forms. They screen out unsightly objects, camouflage the

service quarters and form the background to lawn and garden. They are planted to give the effect of distance, to frame in fine views and to create vistas. They are placed to form the setting for a house, and to cast an illusive shadow on a too exposed stretch of lawn or flower planting. They may be added to a scheme to give the necessary touch of formal or informal balance, or planted to make interesting walks or alleys from one part of the property to another. A tree of picturesque shape may serve as the focal point of a garden scheme, or one of a drooping or spreading habit shade a paved sitting space used as an outdoor living room. But

matter how we use trees we must choose them so that their size, shape and general mass adds value to the rest of the composition—in short, they must give proper scale to the whole design.

Quite as important as the use of trees in our gardening schemes, is the choice of the individual tree for the position it is to fill, as well as its right planting and spacing. Suppose we have a new place of a few acres, rather bare and shadeless, and have just built a Colonial or Georgian house. Transplant a couple of medium-sized Elms (which can be accomplished with little risk and not too prohibitive cost by the aid of professional tree movers) and at once the house becomes a home. Move in three or four other trees of an appropriate character and place them about the grounds at strategic points and immediately the bare place begins to assume shape and form, or in other words has achieved a feeling of design. It is far better to use (where there is no existing planting of importance) a few well chosen trees that will be properly placed, when they attain maturity, and of a size large enough to give shape to the scheme, than to plant a hundred or more small ones indiscriminately, which will grow up into a straggly mass with no relation to the plan, nor value as individuals.

Of course it will often be necessary to plant

trees in masses to serve as backgrounds, or in some cases to create a woodland. With such a problem, study the native tree growth of the country and plant these varieties, starting the individual plants in small sizes. It is always in keeping, however, to introduce such wood-loving things as our Native Hemlocks, Dogwoods, Shadbushes, Witch-hazels and Red buds along the edges, but care should be taken that there are no stiff lines and that the smaller things run in and out among their taller neighbors. Also see to it that there is enough space between to allow for the play of light and shade on leaf and branch. Among the distinctly woodsy trees are the native Gray and Canoe Birches, which never seem at home or rightly placed unless foregathering with quantities of their own kind, or fringing a northern forest of Hemlocks, Pines, or Spruce. The sculptural quality of gnarled Beech trees growing close together, or spreading out into individual specimens, as they do on the Kentucky hill-sides will remind anyone strongly of the Oaks in some great English park. The poise and outline of the trees is so fine that any other form of tree or shrub growth seems obtrusive and the great trunks are at their best when emerging from a carpet of wild flowers or a naturalized planting of Narcissus.

The problem, however, of the average

country place, is rather that of the proper placing and choice of individual trees than their use in masses; for this purpose, picturesqueness of outline must often be considered. We have not in this country the dark pointed Cypress or spreading Stone Pine, both so telling in the Italian landscape, but we now appreciate the pictorial value of our native Cedar where a tall evergreen accent is needed, or where vistas are to be created. This tree is invaluable in garden work as its roots remain within bounds and it casts but a narrow shadow on the plants at its feet. It is invaluable too for screening purposes where a dense evergreen mass is required and there is little space for more branching varieties. It must have sun, however, and is really intolerant of shade. Even more interesting than the pointed form, is the shape of the mature tree which spreads out horizontally, a characteristic that is most valuable where a windswept note is desired or where an effect of age is required in the setting of some unusual type of building. The native Hawthorns, among the smaller trees, have this poise and swing of the branches; as, among the larger trees, have the Oaks, the White Pine and in a lesser degree our native Pitch Pine.

Hardly a country place abroad but has its tree walk which may be of formally trained



THE SIMPLICITY OF PLANTING WITH TREES

Only three things enter into this picture—the Arborvitae hedge, the Box edging, and the avenue effect of Magnolias. Garden of Mr. and Mrs. Edward F. Hutton, Wheatley Hills, N. Y.

Linden, Plane, Beech, Maple, or Mulberry, connecting one part of the property with another, or, cut through dense woods, leading one's eye down the vista of green, away to the distance beyond. Such a treatment is seen in many of the old estates in Maryland and Virginia. How restful and delightful they are, and how much character they give to a place. Such a walk may be accentuated at intervals by the introduction of specimen or flowering trees. In the picture of the Magnolia Walk (page 129) only some ten to twelve large Magnolia trees were transplanted, but their effect is so important both in and out of bloom, that they create the impression of a continuous avenue.

We are wont to think of the so-called flowering trees (of course all trees have flowers) as of small or medium size, forgetting the great height attained by the Tulip tree, the native Magnolias, the larger Chinese Magnolias, the Horse-chestnuts, the Catalpa and its more unusual relative, the mauve

flowering Paulownia, to say nothing of the swamp Red Maple, aglow all over in April with red bloom. Any of these presents a superb sight when silhouetted against the sky line. Those of medium or small stature are invaluable in garden schemes and much more showy in bloom than our most telling perennials. They can be used to accentuate the color scheme of an herbaceous planting, to shadow a paved sitting space, or a garden wall, or to droop over a natural pool, or to soften by their reflection some more elaborately designed piece of water. Of the quantities of charming things at our command, nothing surpasses our common Apple for use in connection with gardens and informal grounds, giving to such situations just the "homey" touch required. The various varieties of Flowering Apples are unsurpassed for beauty and hardiness. Also we are only just beginning to know and appreciate the Weeping and Drooping Japanese Cherries, so passionately beloved by the Japanese. Other additions to our gardens from abroad

are the yellow blooming Goldenrain-tree (*Koelreuteria*) and Laburnums, the white Japanese Tree Lilac, and the improved varieties of the true Lilacs and Altheas which can be easily trained into true tree form. Lovely as these things are, they only share the admiration we feel for our own native beauties, such as the Silverbell, the Dogwood and the Judas-tree, to mention but a few.

In gardening with trees one has the satisfaction of planting for the future as well as for the present, and of adding to the beauty of the garden by form as well as by color, though when one considers the individual bloom of, say a Magnolia, what herbaceous plant can compare to its exquisite texture and general effectiveness?

Now that the autumn planting season is at hand, it is time to study one's individual requirements and to see that one's place is furnished with just the right quantity and variety of trees to express its special quality to the best advantage.



An excellent illustration of elevation in the garden plan. A naturalistic woodland effect attained by Dogwood, with a background of forest trees and undergrowth of Rhododendrons. Garden of Marshall Field, Huntington, N. Y.



A delightful 18th century house in Surrey, the English equivalent of our American Colonial farmhouse

The English Style

Aymar Embury II

Photographs by Drix Duryea, Kenneth Clark, Eddy's Studio, Philip B. Wallace, and the Author

BEFORE discussing the application of the English style to our country house architecture, it will be necessary to define what we mean when we speak of a house as "English," since with the exception of those houses roughly classified as "Mediterranean," practically all of our houses are derived from English sources. To an English architect the description of a house as "English" would mean nothing; to him English architecture is that long chapter of the history of civilization from Roman times to the present day which is concerned with the art of building in the British Isles; and to extract from the splendid story of the rise and fall of one great architecture after another—Roman, Gothic, and Renaissance—a single obscure paragraph, and label that alone as English, would seem absurd. As indeed it is. Yet, since in the last few years to describe a country house as "English" does bring up to the American mind a certain more or less definite picture which no other word produces, it will very likely continue to be used even if it is as little exact as it is to call the Amerindians by the name Columbus used—Indians.

What we call the "English" style the British architect does not call by any name, although it is occasionally spoken of as the "Cottage" style. In general he describes it

by locality, as for example the "Cotswold style" or the "Cornish style." Yet in the very fact that to the Englishman the style has no name lies our best excuse for calling it English; since a style so completely taken for granted that in its own land it does not need a name, indicates how completely it belongs to that land, and inexact as the name may be, it is still far from inappropriate.

It has been a sort of habit for all great styles to arise in one locality, and be adopted by others as fast as their qualities are perceived and conditions are ripe to receive them. Thus the Classic style arose in Greece, was transplanted to Rome, and spread all over the Roman dominion. The Gothic was developed in northern France and conquered sooner or later the whole civilized world, to be succeeded in its decadence by the Italian-born style of the Renaissance, which, spreading slowly and taking everywhere strong root, produced in England at its end, the style we know as "Georgian" and here in the United States our own Colonial. Now each one of these styles has flowered in England no less than elsewhere; and especially the strong influence of the Renaissance, with its easy adaptability to modern modes of living, and to buildings for all sorts of purposes, very deeply impressed itself (and still continues so to do) upon English civilization; but for as

many centuries, as we know, beside these imported styles, there has continued to flourish a humble native sort of domestic architecture from which has evolved the sort of country dwelling we are describing as English.

It is a sort of hedgerow architecture, springing up of itself along the English country roads, and lovely as are the English hedgerows; not formal and exact as if its seeds had been brought in books from some foreign land, and planted and tended and pruned and clipped into the ordered beauty of a garden. It is a home-grown product, and has been affected amazingly little by the far grander styles which it has outlived; probably because houses of this type have always been constructed by the neighborhood mason or carpenter, whose knowledge of precedent is limited to that within a day's walking distance of his own home, and until the last few years, it has not been recognized by architects as a distinct style, or rather has not been even noticed at all. It is likely that the style has varied less from age to age than it has from one English county to another; for it has been more affected by available materials than by the modish architectures of different periods; and though it cannot claim to be strictly and only an English style, since there are many small houses in the northern

part of France, in parts of Flanders, and even southern Germany, which have a strong family likeness to the English cottage, its development has been fullest and most varied in England; so when we desire a picturesque, informal, steep-roofed cottage, we turn to England for precedent.

THE characteristics of the style are not easy to describe. Words like "quaint," "picturesque," and "charming" are those which spring naturally to mind; but these are not genuinely descriptive and mean only what each



An old Kentish house (left) near Maidstone, probably early 17th century, showing an extremely interesting use of half timber with brick fill



Typical half timber, tile roofed house (above), English, late 16th century, whose picturesqueness makes strong appeal and has left its impress on present-day American architecture

cold; and when glass finally came to be made cheaply enough so that it was possible for the peasant to afford it, the cheapest glass came in the smallest sizes; therefore the small panes; and since the larger a sash, the harder to make it weather-proof, small windows already sanctified by tradition, became inevitable, especially since the difficulty of construct-stone or masonry lintels over large openings is considerable, and was often beyond the abilities of the village masons. [Undoubtedly, too, the tax on glass levied in those early days played its part in keeping windows small.—Ed.]

The steep roof tells its own story: the original huts of the British in Roman times, and of the peasants in Saxon and Norman times were for the most part of wood plastered with mud and thatched with straw. Heavy overhangs were necessary to keep the rain from washing away the mud in the walls, and thatched roofs must be steep to be weather-tight. Later when the forests had been destroyed, and lumber had become so expensive that it was cheaper to build the walls of stone, and slates began to be used on the roofs instead of the foul and rotten thatch, the requirements of overhang and steepness were not changed, since the stone was laid in poor and soluble mortar (often in mud) and the rough uneven slates had to be laid on a steep slope to keep the water out. The tradition crystallized into an architectural form so rigid that to-day the housing board of the British Government is building houses in the country districts with grouped small windows of many panes, and steep roofs with big overhangs in spite of the fact that the walls are of brick laid in insoluble mortar, and the roofs of machine made tile.

of us thinks they mean; it is perhaps easier to describe it negatively, to tell the things it is not, rather than those it is. The English house is as different from the Colonial as possible; it is not symmetrical; it has no cornice remotely suggesting the Classic; its windows are neither large nor widely spaced, but small and arranged in groups; it is rarely of two full stories; its roof is steep, not flat; it has no porches; its doorway is seldom emphasized by a decorative treatment more emphatic than that of the rest of the house; in fact, it seldom has any ornament applied for purposes of decoration, but depends for its effect upon the material and texture of its walls and roof, and not least upon a certain quality of unexpectedness.

It is comparatively easy to understand how it happened to develop, if we bear firmly in mind that the English cottage was not an urban architecture, but the dwelling of a peasant farmer whose means were as small as his knowledge of the current fashions in architecture. It was always the cheapest house that could be built of the required size, and its characteristic features arose from the limitations imposed by cost and by the available local materials.

The small windows, for example, are a reminiscence of the time when there were no windows at all; nothing but holes in the wall which had to be small to keep out rain and



"A sort of hedgerow architecture, springing up of itself along the English country roads, and lovely as are the English hedgerows." A 17th century example of brick with stone quoins on the main house and a timber ell covered with small shingle tile

THE materials of which these cottages were built, varied with the locality, and the methods of construction were only similar in that they were primitive to a degree. The construction was very often of timber filled with masonry; that is, a heavy timber frame was erected, and the space between the uprights filled with brick or small pieces of stone and in mortar, a form of construction commonly used even in America in Colonial times, evidently because of the emigration of

country mechanics schooled in the traditional country manner of building. Now the walling of this style of building had to be protected from the weather because of the material of which it was composed, but the method varied according to the materials available. Where good lime could be had, it was not unusual to plaster over the filling only, leaving the beams exposed, so that what is known as half timber houses were evolved, a type common in southeastern England, and across the channel in Normandy; sometimes lapboards were used so that the masonry did not show at all; this was the common rule in Colonial America, and was probably more common in England than we realize, for there still exist many of these wood covered houses painted white which to an American suggest our Colonial so strongly, and the surviving examples constitute probably but a small fraction of those thus built, since this covering is in itself impermanent. Sometimes the whole surface was plastered, like the stucco cottages of Devon, Cornwall, and Somerset, as well as of Flanders and Picardy; and, most curious of all, the walls as well as the roofs in slate quarry districts were covered with plates, as along the Welsh border of England and in Brittany in France.

The surviving frame built houses are however in the minority; wood framing even if it be of air seasoned English oak, rots out in a few hundred years, and fire has probably accounted for many more of this type than of the stone or brick dwellings. You will remember that during the border wars, the raiders used to "burn the thatch," not burn the house, and it is likely that the walls at least of many of the English cottages are seven or eight hundred years old. Certainly in northern France it was the common practice for the peasant hut to be built of stone and thatched with straw as early as the thirteenth century, for Froissant speaks of "Knollys' Meters," referring to the resemblance to a bishop's cap of the twin pointed stone gables left standing when the houses were burned by Knollys, the famous leader of free companions under the Black Prince. No rule can be laid down as to the type of stone employed, or its method of laying; people used what was handiest, and laid it in the way it



Nothing could be less alike than England's verdant countryside and the sparsely clad, pine-crowned slopes of our own South, yet brick-patterned walls, timbered ceilings, and other traces of British ancestry are perfectly in keeping with the general spirit of this North Carolina house designed for Mrs. A. P. L. Dull by Aymar Embury II

split most easily; the one feature common to all being the horizontal beds necessitated by construction without good mortar; the stone below supported the stone above; cobble stone or "crazy pattern" walls of stones of irregular shapes stuck together by adhesive cement were, fortunately, impossible in the time when the cement had not been invented.

Sometimes an attempt was made to decorate the wall surface by laying different sorts of stones in patterns or on occasion by laying a pattern of alternate squares or diamonds of brick and stone; sometimes long horizontal courses of small stones on end were introduced to emphasize the line of the floors or tops of windows, but in general no such attempt was made. The houses were not designed; like Topsy, they "just grew."

And it is the very quality of natural growth which gives them their quality of unexpectedness. In our modern houses we very rarely find anything but right angles; in the old houses this was important only so far as it facilitated construction, and many of the old buildings are curious combinations of curves and angles, not put in because somebody thought "it would look cute," but because the house was squeezed up against the boundaries and the boundaries were crooked.

Land covered by a house or wasted around it was not valuable to a farmer, so his house was generally put where it could be easily reached from the highway and would not take up cultivable space. He built his house as close as possible to his boundaries, or set it on some rocky spot where crops could

not be grown; and while the primitive methods of construction which made second stories difficult, often resulted in a much larger area of building than we would plan to-day, he did build as economically as possible without letting a little thing like a curved wall or an obtuse angle influence his selection of a site.

NOW the very qualities which so attract us in the English house are precisely those which make it diffi-



cult to use in this country with success. Its economic reason for existence is gone; the greatest charm of the old work is in its freshness and naïveté, and the imitator cannot be naïve. We can build two stories more cheaply than the same space in one story, and being built thus the house is much easier to get about in and keep up than would be the same space on one floor. There is less room wasted in halls, and more rooms can have two or three exposures. We require large and many windows; the English yeoman, because of the soft English climate, either did not need them, or did not know he did; and where the English farm laborer slept in an A shaped attic with a tiny window at one end, we require a second story of full height and thoroughly ventilated. But if we introduce either a full second story or many large dormers into the English cottage, the long low wall line and unbroken roof which gives it the rambling picturesque effect is gone. So, too, with the rough textured walls and curious angles of the old farm house; to reproduce these in our

(Continued on page 174)



Luxury and comfort are expressed by satin-covered lamb's wool comforts which are deeply quilted and light in weight

Fine Bedding

Ellen D. Wangner

Photographs by Philip B. Wallace and by courtesy of The Kenwood Mills, James McCutcheon & Co., McGibbon & Co.

"Bed! That miraculous word!—why had there never been lyrics about beds as well as roses and wine? Oh, the dull fools that we had been in our old years of ease, to take as mere matters of course these exquisite heirlooms handed down to us by the sane brooding ingenuity of all the generations." "Rough Justice" by C. E. Montague.



Blending with any decorative note are the new moth-proof, pre-shrunk blankets that are made of the finest grade of wool

BACK of the development of each piece of household equipment lies history and romance of thrilling import did we but seek for it. The things we accept as necessities have come a long, wearisome journey from the day of their crude beginnings. Particularly is this true of the bed.

Man has always needed sleep; a place to rest was one of his earliest necessities and his first bed was probably a hollow in the earth, covered by boughs or skins. That this did not long answer as a couch is shown by beds (with coverings of braided flax curved to fit the body) that have been dug up in Egypt in tombs sealed up three thousand years B. C., beds, by the way, that bear a striking resemblance to the day-beds we think of as modern.

It is a far cry from those Egyptian couches back to the beds of the early days of mankind and the story is not so clear to read as it is in the time of our Anglo-Saxon ancestors. In their chilly old castles, the bedroom was the most comfortable room in the house, with its richly carved bed shrouded in heavy, costly draperies to keep the winds away. Small wonder that the Kings and Queens stayed in bed while giving audience, since it was doubtless the only place where they could be warm.

In our own pre-Colonial days, the bed was held to be one of the most valuable of furnishings, its place of state being the parlor and, later, the main hall. Those early pioneers liked to lie soft and their great feather beds were family treasures, the beds being built up so high that, in Sheraton's time, a small flight of steps at the bedside was necessary.

All this has given way before the plain statistics of modern science which has shown that one third of each lifetime is spent in bed and has proved the part this

plays in the health of the individual. There must be now no feather beds, no blankets so heavy as to be tiring. Springs, mattress, pillows all must be sleep-producing, health-bringing. The modern bed is therefore probably the most carefully equipped piece of furniture in the house.

Of styles and makes of the bedstead itself there is no end, and each is good. All kinds of wood are used, metal is finished to accord with any color or other furnishings; four-posters reproduce the beds of Chippendale and Sheraton and of early American days. There are beds with cane insets in head and foot boards, beds with and without curtains and valance, all in twin, three-quarters or full bed size. But after all, it is not the material of which the bedstead is made that really matters most—it is the spring and mattress, the sheets and quilts and blankets.

In buying a bed, then, the first point to consider is the spring. The best springs are of two kinds: spiral, box-springs enclosed or the same spring uncovered and costing only about one third as much. While the latter may collect more dust in its spirals, it is slightly more durable as there are no cords to break and the dust is easily removed with a vacuum cleaner. The need of good springs

cannot be over-estimated in the matter of comfort. Indeed one authority states that it is better to have an uncovered box spring and a fifteen dollar mattress than a fifty dollar mattress and a cheap woven wire spring that will sag and get out of shape.

Of the mattresses, that filled with hair is probably the most costly and will give only a proportionately long service. If it is sometimes found to be rather hard and unyielding, it can be overcome by means of a soft quilted pad over it. Still another mattress is made of hair but has the spiral springs enclosed in it. This is extremely comfortable and durable. An all-felt mattress is soft and holds its shape well but is inadvisable in homes near the seashore as it collects and holds dampness.

There are many other fine makes of mattresses on the market at reasonable prices and the best guide any purchaser can have is the name of their manufacturer, but at times it must be realized that good materials and good workmanship are worthy of a high price and that to secure a good mattress one must pay well for it.

With the spring and mattress selected,

mattress cover is the next necessity for the well-dressed person. This is of good color cloth and buttoned snugly over the mattress; it can be easily removed for laundering. Over this is placed the quilted pad, either single or double, most inexpensive, washable, or as desired, as one wishes. In buying bedding, it is well to remember that there is nothing more valuable than bedclothes that show they can be washed, and simplicity should be the keynote of every bed.

The bed is now ready for the pillows of finest feathers or down if desired; those coming with a ventilating vent so the feathers may be kept fresh and sweet. Down pillows are the best wearing pillows.



Nothing completes the picture of an Early American or Colonial room as does the old-fashioned pieced quilt that may be had in twin or full bed size

those made of half down and half feathers are both soft and durable.

In the matter of linens for the bed, the housekeeper casts all thoughts of economy to the winds and buys things to the limit of her purse, yes, and beyond! Sheets of finest quality, hemstitched, embroidered, monogrammed, or with, possibly, real lace insert. If of linen, this price will be found to depend on the fineness of their thread and of the weaving. Linen sheets may be had at as low a price as \$6 but the wise housekeeper looks askance at them. They are apt to be either coarse as to thread or loosely woven and they will muss up so easily that they are most unsatisfactory. At this same price, fine percale sheets may be had that hold the same quality of coolness and refinement as does linen, and like linen, these sheets and pillowcases come with either scalloped, plain, hemstitched or monogrammed borders. A hemstitched sheet of percale 90 x 108 costs about \$6 or exactly the price of

that is sometimes added to poorer sheets to lend a suggestion of quality—a quality that will disappear at the first laundering. When in doubt about there being dressing in any cotton cloth, a test can easily be made by scratching it. If a white powder like starch appears, the tale has been told.

Blankets for the bed may be of softest, purest wool or of half wool and half cotton. These latter make very good summer blankets since they are not only light and fleecy but

art fabrics! For a throw or slumber robe for the day bed or chaise longue, there are most attractive single wool and silk and wool blankets in soft tans, grays and browns, in weaves that suggest old homespun or ratine. These are bound in self-colored satin and lend an added touch of charm and richness to the room.

Of bedspreads for this modern bed, their kinds and colors are legion. Every kind of material seems suitable for a spread and they range from hemstitched or ruffled voiles in soft colors to delicately embroidered spreads of finest, sheerest lawn with rare fine lace used as insets. Or, the spread may be entirely of lace all handmade and spread over a matching-color satin spread. Such spreads are not in keeping with a chintz-hung room or with the little four-post beds so beloved to-day. Rather should one seek the handmade candlewick counterpane that comes in all colors with écru tufting and for the room hung with simple plain

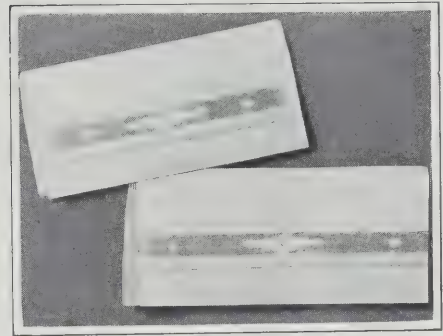


The new "throws" for the daytime nap are distinctly decorative and simulate hand woven fabrics in shades of tan, gray and brown



Smooth and firm are the imported sheets of pure linen decorated with hand hemstitching and embroidery. The center design is also hand-drawn

Sheets and pillow cases from Spain afford lovely examples of the beautiful hand embroidery and drawn work done by the Spanish women



the cheapest linen. Any authority on these matters will always advise buying the best grade of cotton sheets rather than the cheapest grade of linen even though they be at the same price. This cotton bedding will lend an air of richness to any bed in any home. Percale sheets are light in weight, one in the above size weighing about one-half pound less than the ordinary cotton sheet. Tests have proved, however, that it is much stronger and far more serviceable than the sheets, due to the fact that they are made of the best Egyptian cotton with more threads to the square inch than is usual. Such sheets may seem an extravagance at first, but the best is always the cheapest in the long run.

This does not mean that excellent sheets may not be had for less. One such sheet made to sell at half the above amount is being made expressly for one of New York's largest men's houses while there are any number of good, heavy cotton sheets of standard, well-known makes to be had for about \$2. For the average family use, these serve all purposes admirably as they are extremely well made and of good quality. In buying all bed linen the old rule of relying on the manufacturer stands. In this way one can be sure that the firmness of the sheets is not due to "dressing" or "glazing"

will wash well and are not as apt to shrink as is the average wool blanket. In this connection it is very welcome news that wool blankets are now being made that have been pre-shrunk at the mill and will thus hold their size and shape when washed, such blankets being also moth-proof up to the time that they are washed. These modern wool blankets do not come in sober plaids or in plain cream, but they are dyed in soft colors to complete the color plan in any bedroom. Downy indeed are these satin-bound blankets and their more useful sisters that are washable

draperies, one should select one of the attractive and colorful hand blocked spreads, or a printed one with dainty gay design that suggests an India print and that costs but a song! These spreads are so practical for the room that is much in use. Patchwork quilts, too, make lovely spreads for the bed in the Colonial room.

Speaking of quilts, could anything be more inviting than the satin comfortables so deeply quilted as to look heavy and that yet are so light because of their pure lamb's wool filling! These make a rich note in the room when folded at the foot of the bed or placed ready for use on couch or chest at the foot of the bed. All quilts should be light in weight as nothing is so conducive to restless sleep as too heavy coverings. And here again the patch-work quilts of our grandmothers' day come in as they are warm yet light and are usually wide enough and long enough to tuck in all around.

The final touch of luxury and convenience in the well-equipped bedroom is wired furniture. From a convenience outlet in the baseboard, a self-contained wiring system with a lead wire of ample length to supply the electric current will bring vibrator, curler or lights to the dressing table at the place where it is most convenient.



The beauty of Colonial furniture is accentuated by a hand-blocked printed spread. To relieve a plain wall a second spread may be used as a gay panel

(Continued on page 190)



The nave of the Cathedral, more than two hundred feet long, supported by rows of American Elms. As they mature the arching branches are destined to have all the character of the Gothic arch

Where Trees Give Solemn Grandeur to a Garden

Mrs. Edward Murray's Cathedral Garden of Trees at Relay, Maryland

Warren Wilmer Brown

Photographs by A. Jackson Co.

JUST a few miles south of Baltimore, between that city and Washington, there is a garden which in grandeur and originality of conception is altogether so unusual that one feels, so far as this section is concerned, at least, it must be unique.

It is a Cathedral Garden and is the result of work started twenty-five years ago by Mrs. Edward Murray at her home, Elibank. The estate, which comprises eighty acres or so, is magnificently located on the crest of Lawyer's Hill, Relay, and is surrounded by a landscape that ranks with the most delightful of a state celebrated for its ingratiating and quietly lovely scenery.

On all sides the land falls away in expansive, woodland-softened sweeps from the big chateau-like residence. Here it sinks into gentle valleys; there, into steep declivities where rugged cliffs, draped with Lichen and Fern, broke asunder epochs ago at the bidding of the Patapsco River, then, perhaps, a mighty stream but now scarcely more in

volume than a mountain torrent. The residence stands at the north end of the transept of the Cathedral Garden, the long grouped windows of the façade affording a splendid ensemble view of the chancel and upper part of the nave. In winter this sun alcove is filled with flowering plants and so applies a realistic substitute for a rose window of warm and glowing colors.

The plan for this garden was not of overnight growth. Mrs. Murray states that at first her intention was simply to plant a long, widely spaced avenue of trees. Gradually the idea of creating an open air Cathedral entirely of trees, shrubbery, and flowers took form and through all the succeeding years it has been carefully and logically carried out. One discovers immediately that the object was not by any means to achieve literal description, but rather that it was to give the conception expression in terms of symbols and suggestion. While there is a total absence of architectural accessories, all of the traditional details of the Gothic cathedral are there—nave, trans-

ept, side windows, chancel, baptistry, confessional, reredos and so on. Outside the "wall," there is a sunken garden and a cloistered walk.

Everywhere one turns there is something that subtly captures the imagination, something that invokes a mood of profound thoughtfulness. To the understanding and sympathetic observer there is no more need for labels and explanations here than there is when paintings, poems, or musical compositions of spiritual or symbolic content are in question.

THE nave is reached by several low, very wide steps built of field stones between which grass and other things are growing, making, as it were, a curious and fascinating mosaic of gray and green. The entrance is guarded by two groups of American Elms, each consisting of three trees in close companionship to simulate fluted columns.

The nave itself is more than 200 feet long and is "supported" by rows of trees—also

American Elms—forty feet apart. There is ample space for side aisles, and the outer walls are thickly set masses of white-flowering Dogwood with slender Birches to form the pointed windows. A huge Copper Beech is a Confessional whose inspiring and protecting beauty alone opens and assuages the heart, and just beyond are the chancel steps—another low, broad flight in natural mosaic. The baptismal fount is of Boxwood tipped in pedestal and tall vase form and it conceals a bowl in which a jet of water bubbles. Several children have been baptised here.

A grove of evergreens of different shades encloses the baptistry—Junipers, Cedars and three superb specimens that I at first took for Birches but which closer inspection revealed to be Deodars. Robust young Pfitzer Junipers are on the Gospel and Apostle sides of the chancel, the rail of which is another planting of Boxwood. Sheared Arborvitae of varying heights make choir-stalls that echo from dawn to dusk with sweet bird anthems.

Annunciation Lilies and white Digitalis, like kneeling nuns, crowd the sanctuary, making room here and there for vividly robed Delphiniums. The azure note was introduced, Mrs. Murray told me, in souvenir of Blue Nuns' Service she attended in Rome years ago.

Dwarf Apple trees, trained espalier fashion and cut close to the ground, provide a communion rail exquisite in design and as authentic in style, almost, as if it were a carved replica of some ancient Gothic foliage. The reredos is of lofty evergreens with Koster Blue Spruce sounding the dominant tonality. The central tree is pruned in a way to make it vaguely recall a high altar.

At the base of the reredos, Cerastium and White Alyssum are massed and no marble could be anything like so softly beautiful. Cut-leaf Birches stand on each side of the high altar like slim and delicately wroughtandelabra.

The outer "walls" of the apse are banked with white Dogwoods, conifers and broadleaf evergreens, with Pachysandra as a ground cover where it is needed, and an edging of Narcissus. An oddly twisted dwarf Spruce introduces a note of Gothic grotesquerie and Japanese Maples in the less vivid shades flash

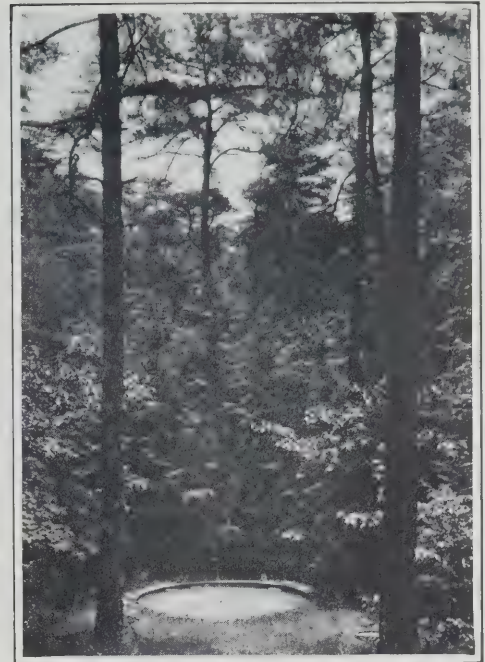
delicate but none the less revealing color accents and contrasts.

While this garden in its present development is very beautiful in its balanced proportions, its masses, and its color arrangement; while it is now very impressive, too, in its dignity and its quietude, it is obvious that it only hints at the majesty which will belong to it in its maturity. A quarter of a century, after all, is hardly sufficient time for a tree, even the quick growing American Elm, to find anything like adequate self-expression.

The branches, nevertheless, are already beginning to meet in places over nave and transept and it looks as if they will not have to be pleached to "build" the groined arches of the ceiling. Pleaching, however, will govern the growth of the Birches of the side windows and also the Hornbeams of the cloistered walk. H. Clay Primrose, Baltimore landscape architect, executed the later planting details of the scheme which was devised entirely by Mrs. Murray.

This actually living and growing Cathedral arouses a quick response of emotions that are as religious in the most real sense of the word as they are aesthetic.

It was on a marvellously brilliant day in



The treatment of a "chapel"—Flowering Dogwood against a background of Hemlock



Sheared Arborvitae of varying heights make choir stalls that echo from dawn to dusk with sweet bird anthems



The baptismal fount is fashioned of Box, clipped in pedestal and tall vase form, concealing a bowl in which a jet of water bubbles

mid-May that I first saw it and the memory of that experience is as indestructible, as much a way of refuge and escape, as the recollection of youthful discoveries in the beauty that summons the immemorial ecstasies and mysteries.

Besides its undulant background of hill and forest, the Cathedral Garden has an enchanting immediate entourage. At its portal lies a Rose garden designed in long straight lines around a circular motif of Wichuraianas trained in low festoons about a sun-dial. Here many varieties of the Hybrid-perpetuals and Teas flourish in happy companionship with the Hugonis Rose, the Rugosas and the beloved old varieties, including the now seldom-seen Daily Rose.

At one end, a stone gateway and pergola of heavy cedar logs is half hidden beneath a Rambler Rose that apparently has the fixed idea that it can, in a year or so, make the enormous Liquidambar tree near by, look like a mere pigmy. At the other end, conifers weave a thick screen and in the next plane

there is a grove of Loblolly Pines over which Wisterias are clambering in wild and fantastic abandon.

The day I have in mind the whole place was a revelation of ineffably blended and accented color. Wisteria blossoms fell from their lofty summits in frothy, ethereal cascades that, from a distance, were like clouds of amethyst mist caught in a mild breeze.

Numberless Dogwoods were in spectacular procession through the woods, and in sunny spots, Lilacs, grandly dressed for the occasion in colors ranging from the daintiest of the whites and French tints to the richest of the Persian purples, stood closely massed as if in rapt attention.

Turning back for a final glimpse, the effect was that of some silent and gorgeous Masque of Springtime played against a sea of foliage where the greens of jade, of emerald, and of peridot mingled with the yellow fires that dwell in the heart of amber and of topaz—a sea into which had fallen great clouds of silver and of mauve.



Bookshelves and chimneyplace form a very interesting unit and focus attention immediately upon this end of the room. Mr. Gerald M. Lauck's home at Montclair, New Jersey, designed by Frank J. Forster

Housing Your Books



Part of the general design and of a classic simplicity is this built-in case at the Atlanta, Georgia, home of Mr. J. Draper; Hentz, Reid & Adler, Architects



Shelves and more shelves lend friendliness, in this small Colonial library at Beach Haven, New Jersey; R. Brognard Okie, Architect



A place for books is one of the indispensable pieces of equipment for every child's room and in this particular instance the toy problem too has been attractively solved. Mrs. Edward Delafield's house at Riverdale, N. Y.; Dwight James Baum, Architect

Friendly Fashion

Photographs
by
Kenneth Clark
John Wallace Gillies
Tebbs & Knell
Philip B. Wallace



Delicate pilasters and concave crown make this bookshelf treatment more than ordinarily charming. Living-room of Mrs. Lois Harriman at Bedford Hills, New York; designed by Butler & Corse



Reminiscent of the Gothic and suggestive of quietude is this alcove with its books and reading benches.

Getting the Most Out of Your Coal

A Second Practical Article on Everybody's Everyday Problem

F. H. Randolph



IN STARTING the furnace, first clean out the ash-pit. See that the check damper is closed and the smoke-pipe damper wide open so as to take advantage of all the draft.

Place a half a dozen or more crumpled sheets of newspaper on the grates. Add a layer of fine kindling wood and then a layer of larger pieces. Close the firing door. Two or three sheets of crumpled newspaper are then put into the ash-pit and lighted. Close the ash-pit door as soon as the fire is going well. Admit air by having the ash-pit damper wide open. The slide in the firing door should be opened after the fire is started. Smoke may come out through the slide if it is opened too soon.

Some prefer to put a layer of coal on top of the wood before lighting the fire. Quicker results are obtained by getting a good wood fire burning well before adding coal. Coal should be added a thin layer at a time. Let one layer ignite thoroughly before adding the next. Do not keep the firing door open any longer than necessary. Give the fire as much draft as possible. Opening a cellar window may help, especially if one can be opened on the side from which the wind is blowing. Do not try to run the furnace with cellar windows sealed tight. A fire must have air. In fact, the average furnace uses over 2,000 cubic feet of air per hour when the fire is being rushed.

In starting the furnace, some fuel usually falls through the grates into the ash pit. Shovel it into the fire-pot. There is no need to waste it.

Twelve Steps to Success in Furnace Efficiency

1. Carry a deep bed of fuel at all times.
2. Regulate intensity of fire by dampers in smoke pipe and ash pit. Keep firing door and ash pit door closed.
3. For quick results, add only a thin layer of fresh fuel.
4. Do not permit the fire to burn too low.
5. Never shake live coals into ash pit.
6. Keep flues and ash-pit clean.
7. Do not heat unused rooms.
8. Do not overheat the house—65 to 70 degrees should be ample.
9. Let in plenty of sunshine. It helps in many ways.
10. Pull down shades early at night. The air pocket between the shade and the window is an effective insulator in reducing heat loss.
11. Do not ventilate unnecessarily all night and let the whole house grow cold. It takes extra coal to quickly raise the temperature in the morning.
12. Have two convenient thermometers, one for outside and one for indoors. Watch the wind and the weather, and govern your furnace accordingly.

Remember that soft coal ignites more easily than anthracite, while coke requires an exceptionally hot fire to start it. Medium sized pieces of fuel are best for starting a fire. For pieces pack down and retard the flow of a

Some people believe that coal should be wet down before firing. Tests have shown that heat is gained by this method. In fact, some of the heat is wasted in changing this water into steam which is lost up the chimney at a high temperature. Even though the fire may seem to burn more brightly, do not be misled into thinking it is any more efficient. In using soft coal, wetting down the coal before it is put into the bin, and also throwing water onto it before it is shovelled from the bin to the furnace is generally recommended. In this case, the avoidance of coal dust is considered to offset the loss in heat due to moisture.

Ashes may well be sprinkled carefully with a garden hose before they are withdrawn from the furnace. Use only enough water to keep down the dust.

Using the furnace as a refuse burner is not to deaden the fire.

Does it pay to sift ashes? Let us see what happens. Sifting is a process that discriminates between sizes and not quality. Many of the larger pieces will be ash. If these are thrown into the furnace they cannot possibly burn, but will only serve to choke the fuel and reduce the intensity of the fire. A

(Continued on page 182)

HOW TO SAVE COAL — AND DOLLARS

THIS IS WRONG

Dirty Flues

Firing Door open, wrong way to check fire

Ash pit door open, wrong way to create draft

Flue damper opened wide; bad practice

Check damper always closed, bad practice

Loss of heat up chimney due to thin fire and bad regulation of dampers. 40% or 4 tons

THIN FIRE

FULL OF ASHES

Out of 10 tons of Coal, $7\frac{1}{2}$ tons were wasted. Heat of coal which actually went into rooms was only 25% of the total heat.

Dirty flues caused 15% loss, $1\frac{1}{2}$ tons of coal.

Furnace and Pipes not covered 15% loss, $1\frac{1}{2}$ tons.

Thin fire is wasteful.

Ash pit full of ashes; burns and warps the grates.

Shaking grate until live coals fall, drops too much unburned coal into ash pit. This often amounts to a loss of 3% or $\frac{1}{2}$ ton.

THIS IS RIGHT

Clean Flues

Firing Door always closed, leave air register in door partly open to burn gases over fire

Ash pit door closed, draft regulated by damper

Good practice: Flue damper adjusted according to fuel used. As nearly closed as possible.

Check damper used to check fire, good practice

Loss of heat up Chimney reduced to 15% or $1\frac{1}{2}$ tons because of thick fire and good regulation of dampers.

THICK FIRE

ASH PIT KEPT CLEAN

Out of 10 tons of Coal, $2\frac{1}{2}$ tons only were lost. Heat of coal which actually went into rooms was 75% of the total heat.

Clean flues reduce the loss to 5% or less, $\frac{1}{2}$ ton.

Furnace and pipes covered reduce loss to 2 $\frac{1}{2}$ % or $\frac{1}{4}$ ton.

Thick fire saves coal.

Ash pit clean, lengthens life of grates.

Proper shaking reduces loss to 2 $\frac{1}{4}$ % or less than $\frac{1}{4}$ ton.

Stop shaking before live coals fall into ash pit.



Very charming is this chimney corner with its patterned floor and delicate paneling reminiscent of earlier centuries, in the Gloucester, Massachusetts, home of Mr. Leslie Buswell; Allen & Collens, Architects

The True Colonial House

The Architectural Styles of Early Days Come Into Vogue Again

Henry H. Saylor

Editor of Architecture

Photographs by Kenneth Clark, Sigurd Fischer, Thomas E. Marr & Son, Tebbs & Knell

GROPING our way out of the Dark Ages of 1850-1875, after descending to what was possibly the lowest ebb in architectural expression recorded in all time, it was but natural that our eyes should fall upon the white painted houses of early New England. Their simplicity of mass, the restraint and delicacy of their carved ornaments, the restfulness of their white walls and green blinds—these things must have been anodyne to eyes dizzied by jig-saw ornament, raucous color and mansard roof.

These houses of Salem and Boston and Lyme and Portsmouth proved to be veritable beacon lights to guide our nearly blind eyes out of the murk and slime. We called them "Colonial"—and the term persists, though our Colonial days ended in 1776 and these houses were for the most part built after that,

centering about 1800. "Early Republic" is a far more accurate label, but it will probably be a long time before it overcomes the long start of the more euphonious name.

Fifty years have passed since we first began to appreciate the heritage bequeathed to us

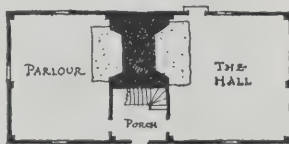
by the men who formed this nation, yet it is only in the last year or so that there has appeared any evidence of an understanding and appreciation of the houses that came before those of the Early Republic—the houses of the Seventeenth Century and the first half of the Eighteenth, which are the true Colonial types of our Eastern seaboard; we think of our Early Republic houses as versions of the Classic Renaissance, transitions into wood of the stone motives brought from Italy through Georgian England.

If I were to venture a minor prophecy it would be to the effect that we are about to witness something of a revival of these Early American forms. It has already proclaimed its coming by the eagerness with which the furniture collectors snap up anything that is presented in the form of pine, leaving the antique shops glutted with the infinitely finer



Typical plan of the 17th century house in its simplest form (above)

The first step toward expansion—and incidentally the prototype of our common central hall plan of to-day (sketch below)





Mantel in the living-room at Little Bleak House, an extraordinarily fine modern expression of the true Colonial; Richard H. Dana, Jr., Architect. Other views of Miss M. T. Bradley's house appear on pages 122-124

cabinet work of mahogany that was until recently in such demand. The more sophisticated collector has for the moment an eye focussed solely on painted or unpainted pine, the more primitive and full of knotholes the better.

SINCE we are apparently in for the earlier primitive forms in furniture, china, glass, textiles, we shall be wanting the right sort of houses in which to give them a background. It would be a pity if we should ride this hobby in our usual, headlong, over-enthusiastic way. It deserves a better fate than that. There is a rare beauty in the few houses that remain from those far-off days—the Parson Capen house at Topsfield, Massachusetts, built about 1640; the Harrison-Linsley house at Branford, Connecticut, built about 1690; the Fairbanks house at Dedham, Massachusetts, part of which was built in 1636; the House of the Seven Gables in Salem, part dating from 1669; and the Paul Revere House in Boston, dating from about 1676—to name the better known examples. They are distinguished, first of all, by a downright austere simplicity. The simplest of cornices crowns the wall at the eaves line; sometimes the hand-rived shingles project slightly over a single, unadorned, horizontal board nailed over the siding that covers the frame, and this same unmoulded board usually extends up the slope of the gable to afford the last nailing for each course of roof shingles—the earlier thatched roofs having not long survived.

Simple steep roof lines, substantial central chimney, second story overhang, and a pleasant austerity, characterize this dwelling—a direct descendant of Colony days. Mr. J. Basset's home at Rye, New York; F. Nelson Breed, Architect

There are no dormers to break the simple steep roof slopes, though minor gables were used where further headroom upstairs was required. A single great chimney reared its head above the center of the ridge, sometimes marked by more vertical lines in the brickwork than the necessary four corners.

Windows were sparingly used—glass being an expensive luxury, obtainable only in small pieces. The casement was the invariable rule, opening out, the double-hung sash not appearing until early in the eighteenth century,

and these casements were usually divided into small diamond panes in leading.

A characteristic feature was the overhang of the second story along the front, but across the gable end. In the rear the roof usually continued on down to form a lean-to. This front overhang, which has been occasionally and erroneously ascribed to the purpose of defense against the Indians, comes of course directly from the similar device in English half-timber work. Many of the old prototypes, when built close to the street in towns, projected their gable ends out over the first story to gain space. It is an interesting fact that these English craftsmen, when building their houses in the new country with no necessity for gaining space at the expense of the community, though following the new custom of aligning the long side instead of the gable end with the street, continued to frame the buildings with an overhang on the front.

Without going too far into the technical details of this outstanding characteristic, it will be readily understood that when the heavy beams at the level of the second floor were laid down it was as easy to have them project slightly and build the upper posts on this cantilevered end as it would have been to carry the upper wall directly above the lower. The upper posts were mortised into the horizontal beams, and this naturally brought about the decorative scheme of having the mortise end carved down through and carving it in the form of the "drops" that are such an unmistakable earmark of the style.

This overhang with the drops at the corners and sometimes also flanking the entrance, by no means the only point of similarity to English half-timber houses. If we were to strip off the external covering of clapboards we should find a sturdy frame of ax-hewn oak, mortised, tenoned and pinned together with diagonal bracing and all the other devices utilized by the English framers to make of the uprights and beams an integral whole. This accomplished, they filled in between the timbers with "cob" or "pugging" of chopped straw, a little lime, stones, brick, and whatnot. But the rigors of the New

(Continued on page 172)





Sigurd Fischer, Photo.

Refreshing in its forthrightness and conveying all the character and charm which is the flower of wise restraint, this house at Sea Cliff, L. I., designed by Harrie T. Lindeberg for Mr. J. J. Levison, is enriched by Colonial tradition without being hampered by it

Keeping Your Peonies Healthy

A. P. Saunders



THE Peony is sometimes praised as a plant without pest or disease. Such a wholesale attribution of virtue is of course not entirely merited. Nevertheless it is true that the Peony has no general insect enemies, and that the list of its diseases is certainly as small as that of any other cultivated plant.

The problem of having healthy Peony plants ought therefore to be capable of an easy solution. And generally speaking, it is. For the plant has a strong constitution and a patient disposition and will uncomplainingly suffer much neglect before it shows signals of distress.

I should like to consider the health of our Peonies from two different angles. I will set up two problems. The first is how to plant Peonies so that they will maintain their sound health and vigor, assuming that they are sound and vigorous plants to begin with. The second is that of bringing our plants back to health and strength when they have become the subjects of any one of the various forms of disease which sometimes do attack them.

RULE 1. GET SOUND, STURDY ROOTS

THE prime desideratum in starting a Peony planting is to have sound and sturdy roots. Most nurserymen who specialize in Peonies are now keenly alive to the danger to their own business if they send out unhealthy stock, and take every care that their plants should be in the best of health. The purchaser on his side should carefully inspect the roots he receives and should not put into his garden any that are not smooth, well-grown and vigorous looking. It takes some experience, however, to recognize just what a smooth well-grown root should look like. I would counsel the beginner, who in any case should buy only roots of the standard and cheaper sorts, not to be misled by the bargain-counter prices of the so-called "small divisions."

It may not be amiss to say a word for the uninitiated as to the way in which Peonies are propagated. Suppose you as a nurseryman wish to increase your stock of some new and lovely kind—say a Lady Alexandra Duff—with a view to offering plants for sale. Assuming that your present plants have grown to respectable clumps with eight or ten stems. Each one should be lifted in autumn and washed clean of earth. You would see then that it had a "crown" be-

neath the surface of the soil; from this crown there sprang the stems of the present year, and upon it are already formed the buds for next year; and from the crown there spread out in all directions into the deeper earth a complicated system of big fleshy roots.

The crown may with a knife be cut up into "divisions," each of these being a smaller system in itself, containing a part of the crown with one or more buds on it, and having one or several of the big roots attached to it. If these divisions are promptly planted, each of them will send out during the autumn and spring a mass of tender white rootlets, and by the following summer will have made some further addition to its stout fleshy root system. If such a plant is sold one year from the date when the original crown was cut up, you would be offering "one year plants."

Now, you may say, I will save myself the trouble of cultivating these plants through the following year by offering the divisions themselves for sale immediately when made. But with the inevitable delays involved in the work of division, marketing, packing, shipping, transit, unpacking, and replanting in the purchaser's garden, these divisions, still suffering from the shock of the operation, have time to become considerably weakened. It follows that divisions are not likely to "take hold" so well as one year roots, and it must be expected that they will more easily fall a prey to any weakness inherent in them or to any disease they may encounter in their new home. It is for this reason that I advise the beginner to buy only established plants either one year or two years old.

RULE 2. TAKE PAINS WHEN FIRST PLANTING

ASSUMING then that we are making a start with a Peony garden by the purchase of a dozen or two dozen roots of good

clean stock, the next question is the preparation of the place that is to receive them. I will not do to take a spade and simply make a hole in a garden bed, put in the root, and then shovel back the soil. People who plant Peonies in that way soon join the great army of complainants who make the life of the Peony expert a burden with their constant cry, "Why don't my Peonies bloom?"

I had a neighbor once who had decided to have a glorious bed of Peonies in a piece of new ground. He had bought fifty roots, had brought in several wagon-loads of soil from the woods, and when I arrived upon the scene the bed was all made; beautifully mounded towards the centre, rich and black, it looked like a veritable plant paradise. I thought I would make sure it was right before the roots were set, and asking one of the workmen to take a spade I dug in near the edge of the bed. To my horror I found that below about three inches of fine loamy soil there was nothing but our impenetrable clay subsoil into which no Peony could ever send its roots unless it were provided with a pick or a crowbar with which to open up a passage. The bed had been made upside down. For one cardinal principle of Peony culture is that the plants should be fed from below rather than from above. So far as that bed was concerned it got some different preparation before the roots were set; and they flourished there for many years.

So when we make the bed for our new acquired treasures we will dig out for each of them a cavity say two feet across and as deep as the roots are long, and if we have encountered some bad subsoil in the operation we will wheel it off and dump it into our neighbor's lot. Then into the bottom of the hole we will put half a wheelbarrow load of well rotted manure, or about as much, mixing it with some of the good top soil, and then fill up to the level with the good soil again with the soil we have at our command; or rather a couple of inches above the level to allow for sinking.

Here comes in the cardinal principle No. 2. It is better to take a little extra pains with the setting of a plant than to get it well done rather than to condemn yourself to perpetual tinkering afterwards. A surface application of bone meal, liquid fertilizer, and so on, have always been rather chary in the use of leaf manure, though my soil is naturally very rich in humus. But I am coming now to a



Peonies growing naturally in the garden of Mr. Harold MacGrath at Syracuse, New York

(Continued on page 1)



Sun porch successfully paneled in one of the newer materials; home of Mr. A. L. Buffington, Fair Haven, Mass.

New Walls for Old

Roger B. Whitman

Photographs by Courtesy of the Beaver Board Co., Celotex Co., Cornell Wood Products Co.

Modern Materials for Interior Use Which Are

1. Time Saving
2. Easily Put On
3. Fire Resistant

ods that will save labor, owners and builders hesitate to take them up until time and practical use have proven them worth while. It was this frame of mind that held back the general adoption of labor saving materials for the making of inside walls.

THROUGHOUT the construction of a house, from the making and preparation of the materials to the last touch of the decorator, the principal expense is for labor, and if costs are high to-day it is because of the steady in-

crease in the wage scale that has been going on in every branch of industry.

The normal American way of meeting such a situation is to make materials by machinery and to develop methods by which work can be done in less time; to substitute for high cost hand work the speed, accuracy, and economy of mechanical manufacture. This process has been going on in house construction, and there is no more striking example of the machine age in which we live than a comparison of the materials of which we build houses to-day and what was used only two or three generations ago. Sawn lumber and pre-finished flooring are examples, and brick, plaster, paint, roofings, and practically everything else is made by machinery where formerly they were produced by hand labor.

Until recently, and even now in very great extent, the assembling of the materials into the finished house was hand work pure and simple. The modern builder, however, mixes concrete by machinery, cuts his lumber with a power saw, hoists materials with a derrick, and in other ways is doing his work by mechanical power, the saving in time going far to offset the increased cost of labor.

But of all of the trades, that of building is one of the slowest to adopt new things, so while inventors produce materials and meth-



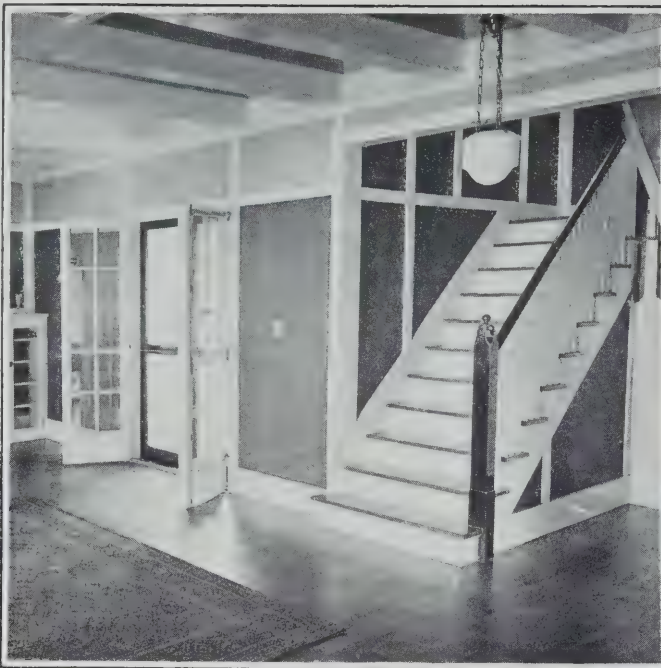
Modern materials offer a smooth surface which can be decorated in any fashion. Mrs. Gaylord Wilshire's house at Santa Monica Beach, Calif., designed by A. E. Harvey



Interior finish and sheathing in fibre giving an attractive panel effect. Home of Mr. George W. Lutz at Wheeling, West Virginia; Charles Batten, Architect

Coming down from centuries of use, plaster seems more nearly than anything else to meet our ideas of what inside walls should be in smoothness and in adaptability. It is by far the most generally used wall finish, and there is no better example of the conservatism of the building trades than in the fact that we apply it to-day about as our ancestors did a century ago.

The process begins with the nailing of wood or metal lath to the studs and to the under edges of the floor beams. On this is spread



Three interesting uses of prepared wall materials which are not only time and labor saving but very adaptable as well

in helping to make the outer walls wind-tight and heat-resisting. Made in stiff sheets in several sizes and of different textures and qualities, they fall into two classes; those to which ordinary wall plaster will adhere and those to which it will not. This distinction is of interest because it determines the character of the decoration that can be applied to the finished wall.

It is usually the case that new materials cannot be used in the old ways, and that methods must be developed for the bringing out of their fullest possibilities. Where lath-and-plaster walls are continuous and unbroken, there are joints between the sheets of prepared wall materials, and successful application was attained only when ways were found to treat them and to keep them from opening. Of the two methods that are in use, one conceals the joints completely while the other makes them the basis of the decorative treatment in dividing walls and ceiling into panels. Where one class can be treated either way the other is suitable only for panel effects, and selection therefore depends on the intended finish.

With the class to which plaster will adhere the joints are filled with a plaster preparation and concealed so completely that the finish coat is exactly the same as that of the ordinary lath-and-plaster wall; a smooth and unbroken surface that can be decorated in any desired fashion. Such materials are either sheets of plaster covered with tough paper or are made of vegetable fibre so prepared that the surface is sufficiently porous for plaster to strike in and to cling.

Herein is the difference between the two classes, for the other is so dense that plaster cannot form a bond with it, and there is no simple way of filling and hiding the joints.

Prepared wall materials are usually four feet wide and of a length to reach from floor to ceiling, the joints between the sheets therefore being vertical. By covering the joints with molding of any desired form and adding horizontal pieces there can be developed a paneled design that is open to the

widest possibilities, from the simplest and unpretentious to the most elaborate. Paneled spaces and moldings can be of the same or harmonizing color, the spaces can be papered, stenciled, or otherwise contrasted with the painted moldings, and in general there is offered the simple achievement of effects usually associated with great effort and expense.

Some of these wall materials can be obtained in lengths as great as sixteen feet, which permits sheets to be laid horizontally and



eliminates vertical joints. There will then be a joint four feet above the floor, which may be covered with a chair rail, and another near the ceiling, where a plate shelf or a broad picture molding would be appropriate.

There is a wide variation in the surface textures of the different makes of these materials, from rough to a smoothness that is almost polished. All will take paint, and any finish is possible from the sheen of enamel to the roughness of grass cloth. Many may be had marked off in squares or oblongs for an enamel finish that has all of the effect of tiling.

By their composition, prepared wall materials possess in greater or less degree the ability to withstand the passage of heat and of sound, and in this respect all of them are superior to lath-and-plaster. Heat proofing is known to be of great value in reducing fuel consumption and in freeing a house from drafts, and these materials are excellent for this purpose; they also offer the simplest remedy for a house that is difficult to heat because of lightly built walls and roof. Nailed to the inside plaster surfaces of outer walls and with the upstairs ceilings lined with them, the loss of heat will be so greatly reduced that the saving in fuel for only a few winters will be sufficient to cover the cost.

Another use for them is in repairing cracked plaster, through which they are nailed or

(Continued on page 188)

Fall Plants for Indoor Decoration

Margaret F. Shaw

Photographs by Margaret De M. Brown

OUR associations with plants are often linked with special occasions, the Holly with Christmas, for instance, and there are naturally flowers which mean different seasons of the year to us, as Pussy-willows for spring and the wealth of Asters and Goldenrods for the fall of the year. For this article I have made arrangements of a few of the more interesting fall plants to illustrate possible effects which may be produced.

Every arrangement of flowers or fruits ultimately fills some definite space or occupies a particular position. This space acts as a boundary for the design. It is well to plan a decoration for its final position, so that it will add by its color or form to the finish of the room. So often the design is spoiled by the intersecting lines of moldings or picture

frames, or the distracting influence of other objects. Keep the design itself simple and the surroundings also; isolation tends to emphasize the beauty of the design and gives full value to the colors and lines of the plant.

Lighting is another important factor in the effectiveness of an arrangement. Any part may be featured by placing it where it catches the light, while another portion may be suppressed by being shaded. Just the other day I saw an arrangement charming in itself which lost its interest by being wrongly lighted. The container was fully illuminated while the flowers were so tall that they were in complete shadow. Other interesting effects are gained by placing flowers near a window where the direct light will intensify their colors and bring out differences in texture. Shadows and reflections often detract from the composition, but can be made to supplement the lines of the design, as in the arrangement of Mapleleaf Viburnum pictured at left.

Decorations are usually planned from one of the two following points of view: either they are to create an effect gained by masses, or they are to bring out the particular beauty of the form used. The chief danger in massing is overcrowding. Some space must be given individuals or clusters; the amount usually depends on their habits of growth. If their peculiarities are not considered the resulting design is artificial. The heavy clusters of the common Barberry used in the mantel decoration below are arranged similar to the habit of growth of the shrub. In this the curves of the branches repeat the lines of the bowl, while variety is gained by the length and placing of the sprays. Variety may be found by showing different positions of similar parts. Often the profile of a leaf or a cluster of berries is more interesting than the full front view. Examples of this are seen in the Mapleleaf Viburnum and Wild Yam.

Added care must be taken in the selection of material when the second type is used, emphasizing the natural grace of the plant. Only the most interesting branches are effective enough in themselves to warrant being featured alone, but nothing is more lovely

than this natural grace in its simplicity. Have you ever noticed the charm of the Witch-hazel's slim twigs brightened by the airy yellow flowers? Any one who has come upon this lovely shrub in the fall would realize the fascination of each branch, and not spoil its effect by overcrowding. Part of the beauty of the Wild Yam is due to its climbing habit, while an added attraction is its interesting seed pods so curiously placed, and golden brown with a beautiful sheen to catch the light.

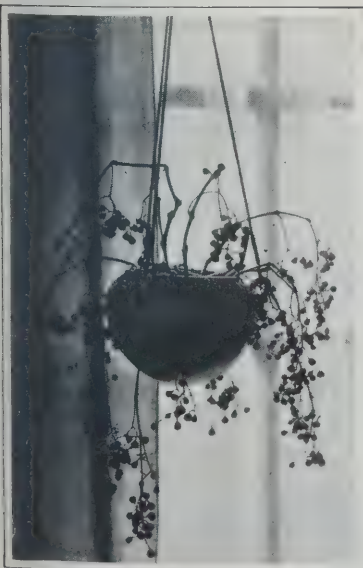
So many arrangements are hampered by the formality and symbolism of the Japanese art. Why not use these principles of design, but apply them to the use of our own native and garden materials? In this way we can create new forms of design, without copying those which to us have no real symbolic meaning.



The Mapleleaf Viburnum, whose graceful foliage and berries are ideal for the winter bouquet



A native Smilax arrangement in which simplicity and natural grace are the only elements of design necessary



Berries of the Virginia Creeper silhouetted against a window



Branches of the native Barberry weighed down by clusters of red berries



Seed pods of the gracefully growing Wild Yam



The National Garden Association

Formed to promote the annual observance of National Garden Week

LEONARD BARRON, F.R.H.S., President

Honorary Vice-Presidents: J. HORACE MCFARLAND, MRS. FRANCIS KING, MRS. RUSSELL TYSON, MRS. THOMAS G. WINTER, MRS. SAMUEL SLOAN, MR. FREDERICK NEWBOLD, MR. ROBERT PYLE, MRS. JOHN D. SHERMAN.

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HERE is something more to a flower-show than just flowers and that is the community spirit which it engenders, an arousing of a public interest which is of untold value to any locality. Because of this worth-whileness of all flower shows, they are being held in increasing numbers each year wherever there is a garden club or a group of civic-minded folk interested in bringing the people of their locality together in closer bonds of community friendliness.

It might seem as though all flower shows would be of a distressing similarity but just as no two communities hold the same qualities of beauty, so each flower show differs from all others. Because each holds something of value for garden clubs everywhere, we are glad to publish the story of the unusual show given by The Garden Club of Williamsport, Pennsylvania, this story having been sent us by one of its members, Reba White-man Hough.

The Williamsport Garden Club, in its first competitive Flower Show for members, held in June, achieved results in flower arrangement and other interesting features which would rival the most magnificent of the larger shows. New York will, of course, always dominate and outclass all other flower shows in magnitude of material as well as in popular attendance. But the natural beauty of background in Williamsport, a broad valley between the lovely Allegheny Mountains, removed all semblance to artificiality and gave the exhibition perhaps more genuine beauty than can be realized by metropolitan flower shows.

The lovely home of Mrs. N. B. Bubb, Jr., was chosen for the Flower Show, because of its beautiful and quaint old-fashioned garden, an ideal setting for the show. The display of June garden flowers was especially effective in shades and arrangement and brought to light some unique blooms, both as to size and color. All of the flowers of early summer shared in transforming Mrs. Bubb's home into a fairy garden.

The members of the club took a great interest in the contest of "Flower Pictures" or "Still Lives." The reproduction of an old Currier and Ives crayonized print, "The Lady's Bouquet," was the work of Mrs. T. Kenneth Wood. The reproduction, in an old mahogany frame, was hung beside the print. The copy, with the freshness of the lovely old-fashioned Roses, Love-in-a-Mist,

Fuchsia and Daisies, was more beautiful than the original though it repeated every detail of the print combination and arrangement. Mrs. Wood had made from wood, covered with plaster of paris, an exact copy of the vase shown in the old print.

Mrs. Edgar Munson received honorable mention for a dainty still life miniature, a tiny silver pitcher combining Forget-me-nots and a single Sweetheart Rose in a light blue velvet box just four and one half inches in diameter. A little gold honey bee clinging to the Forget-me-nots was an added touch of charm. Several other interesting flower pictures were in the exhibit and were unusual in their arrangement.

The children of the Garden Club members had a place in the show. A number of five-year-old children sent in vases, filled with delightful combinations of flowers, both picked and arranged by their own hands. That the feeling for beauty and artistry, engendered by the increasing interest in garden development has penetrated to the minds and hearts of children, was clearly evidenced.

The bride's table was a feature of the show and was charming with an exquisite filet cloth. The centerpiece of Orange Blossoms, pink Roses and pale pink Peonies was artistically arranged and a large bow of white tulle was a delicate and graceful addition to the bouquet. At each place were small old-fashioned nosegays made of Orange Blossoms and pale pink Roses. The bride's bouquet was more elaborate with Lilies-of-the-Valley and other white flowers. The long streamers of white tulle were caught with Orange Blossoms. The simplicity of lovely old silver and china combined to make the table very pretty. This display was one of the most artistic in the show.

The arrangement of flowers and china on "Trays for the Sick" brought many delightful

and delicately appointed trays to charm the most exacting of invalids. Lovely and rare lace tray covers, cherished as heirlooms, were brought out and with dainty china and colorful glassware, and a fragrant Rosebud invitingly arranged. Real thought and interest was shown in the trays for the sick, little silver box for the prescribed tablets being among the appointments on one tray which caused no little interest.

WITH the many states federating the garden clubs, it is especially interesting to learn of a county federation. This is the Federation of Bergen County, New Jersey, formed four years ago for the purpose of extending interest in gardening among the residents of the towns, furnishing information on all subjects relating to the maintenance of the suburban home and arranging for the cooperative purchasing of supplies.

The Federation has increased in membership since its inception, now numbering ten clubs with a membership of nearly one thousand men and women. Out of this union, clubs have grown many constructive community plans, such as the care of roadside planting, the formation of the Dahlia Society of Bergen County, etc. Circulars of timely interest on all garden topics are sent to each member of the individual clubs, this information being most reliable and valuable, covering just the very points that the amateur gardener most needs to know. The Federation arranges the dates for the various garden club shows and among its present activities is the raising of a large sum of money to plant certain portions of the grounds of all the Bergen County hospitals. At all times, the Federation (the President of which is Mr. Frank Berdan) works with the Bergen County Agent of the Agricultural Experiment Station of New Jersey. This is an organization

with a far-reaching influence and points the way to other communities interested in work of this kind.

Two Farmers Bulletins that should be in the library of each garden club are Rural Planning, No. 1388 and Planting the Roadside, No. 1481. These may be had on application to the United States Department of Agriculture, Washington, D. C.

For free constitution for garden clubs, programs and by-laws, address the National Garden Association, Garden City, N. Y.

Ellen D. Wangner,
Secretary



Winner of the blue ribbon at the Williamsport Flower Show was this still life replica (at right) which copied so perfectly the original print shown at left



Living room at the home of Mrs. N. B. Bubb, Jr., where this interesting Flower Show was held. In this room tall vases of flowers were featured

The New Note in Flower Shows

The First Flower Show of the Williamsport, Pa., Garden Club—See Account on Facing Page

Photographs by D. Vincent Smith



Lovely old china and silver combined with the floral centerpiece and old-fashioned bouquets at each place to make this "Bride's Table" at the Flower Show particularly attractive



The still life groups in the panel and overmantel pictures and small miniature were among the most worthwhile features of the Flower Show

New Solutions of Old Problems

Photographs by courtesy of the Kerner Incinerator Co., The Donley Bros. Co., The Majestic Co., Edwin A. Jackson & Bro. Inc.



When in use the modern coal chute both protects the wall and prevents any spilling of coal on the ground

A FIFTH quality has been added to the four basic essentials of the successful house. It must not only be of good design, sound construction, good material and efficient plan, but it must have labor-saving, step-saving conveniences in its every room from cellar to garret, to the end that there may be greater ease of living and that the charm of the house may be enhanced.

To achieve this quality of livability no detail has been too small to be given serious consideration. Especially has attention been given to the strictly utilitarian features, to make easier the humbler phases of home-making.

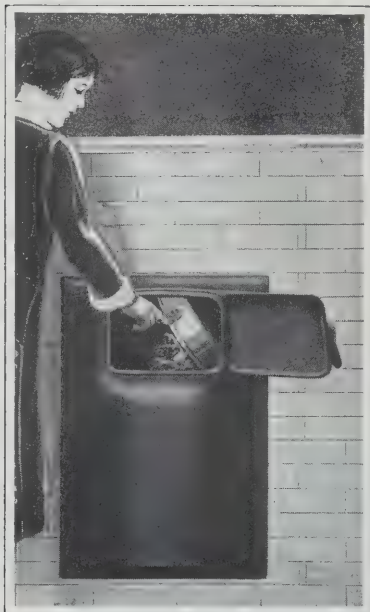
How to easily and dustlessly remove the ashes from the fireplace; how to protect lawn and side wall when coal is put in; how to eliminate rubbish and garbage simply and with sanitation; how to render possible the reading of the electric meter from outside the house; how to end kitchen door delivery of foods, such are some of the questions that have been studied and solved so that to-day even the simplest home may have a fine sense of completion and of luxurious freedom from disagreeable tasks.



Packages may be safely delivered without troubling the housewife if a package receiver be built in the outer wall



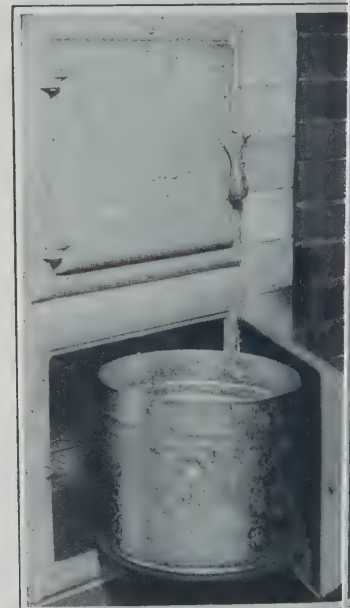
No longer need doors be left open for the electrician. The electric meter is now placed in the outside wall



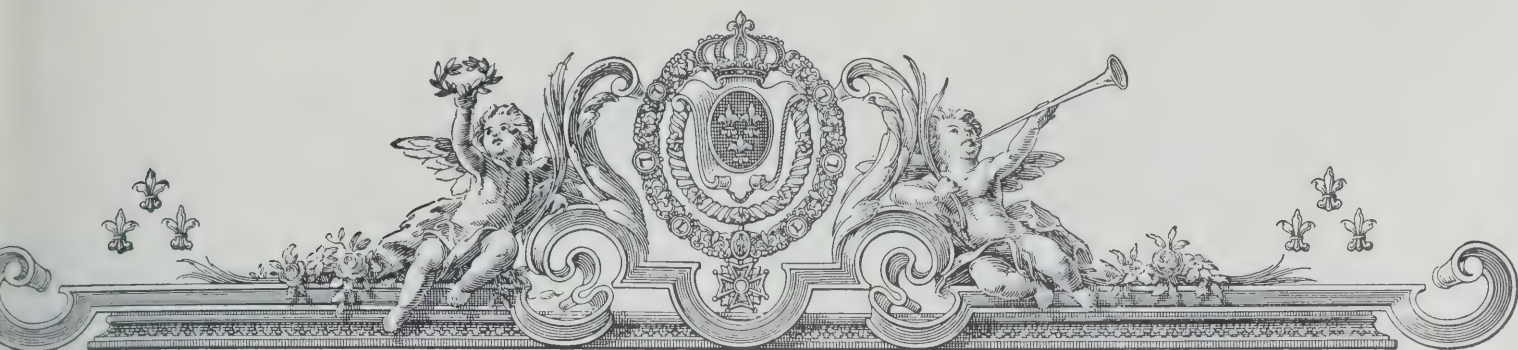
Still another solution of the waste problem is provided by an incinerator of this type



The question of sanitary and efficient disposal of all waste is answered by an incinerator that has this covered chute in the kitchen wall



Resting on a revolving shelf that moves with the metal door, this garbage can a convenience in either kitchen or basement wall



A BROCATELLE

recalling in its rich beauty of pattern and texture the magnificent splendor of the Court of Versailles



In its luxurious design typical of Louis XIV splendor, this brocatelle is a texture first evolved by the artisans of Renaissance Italy.

LOUIS XIV the glory of France was his own glory. He felt (and time serves to prove how rightly) that whatever of surpassed magnificence could be created to him and for his *entourage* would be an eternal monument to his own splendid fame. And so to artists of every bent, he gave one command—to create beauty.

That their achievements were beyond even his fondest dreams, is common knowledge. And nowhere is their skill more apparent than in the lovely design of this

Schumacher brocatelle, a faithful recreation of one of their finest conceptions.

All the wealth of detail—the leaves and scrolls and graceful floral motifs—is carefully preserved. And its texture and rich splendor date back to 16th Century Italy when the Renaissance gave such impetus to artistic effort.

LOUIS XIV designs are cherished today because they have great elegance and dignity, as well as magnificence. And so this brocatelle is suitable for upholstery, for hangings and for fine wall coverings. It may be had in green, crimson, or gold. This and many other brocatelles

are among the distinguished Schumacher fabrics that may be seen by arrangement with your upholsterer, decorator, or the decorating service of your department store.

“YOUR HOME AND THE INTERIOR DECORATOR”—How you may, without additional expense, have the services of an interior decorator is explained in our booklet, “Your Home and the Interior Decorator.”

Richly illustrated in full color, it will be sent you without charge. Write to F. Schumacher & Co., Dept. D-10, 60 West 40th Street, New York. Importers, Manufacturers and Distributors to the trade only, of Decorative Drapery and Upholstery Fabrics. Offices also in Boston, Chicago, Philadelphia, Los Angeles and Paris.

F-SCHUMACHER & CO.

AMONG OUR FRIENDLY NEIGHBORS

Readers' Open Column for Exchange of Comment and Experience



Making Dollars Do Their Duty

TO THE EDITORS:

I am planning to build an English style house to go on a lot 40 x 110 ft. We will need a large living-room, dining-room, kitchen and sewing-room on the first floor and two bedrooms and bath upstairs. I expect to spend between seven and eight thousand dollars for this house and, of course, will have to make my dollars do their duty. I believe the best is the cheapest in the long run, but there are times when one does not know how to figure when it is extravagant and when it is economical. Therefore I have a few questions to ask.

First of all, is stucco economical? Is it lasting? Or is brick better? Which is the more economical? Will plaster stay on Celotex? Will the joints in Celotex cause the plaster to crack? Is Celotex better for sheathing than wood? What type of shingle would be suitable for this type of house? Which is the most satisfactory and economical type of heating plant for this house?—E. F. HEMMYE, Burlington, Iowa.

—Stucco is a lasting wall covering when properly applied. (See booklets of various cement, wire cloth, and other manufacturers for details). Brick, of course, is more enduring, but also more expensive. We would suggest that you consult your contractor for comparative figures.

Celotex is comparatively new, but seems to be an excellent base for stucco (see article on "New Walls," page 145 of this issue). The cracks at the joints should not show if the stucco is put on properly. It is better sheathing than wood, also more expensive. Wood, covered by good building paper, makes an acceptable alternative.

For shingles use sawn red cedar in a size a

little longer than twice the amount laid to weather. Hand-rived cypress is preferred by some for its more uneven and rugged appearance, but it costs more and is harder to lay tight.

With reference to heating, we refer you to recent articles in *Garden & Home Builder* (August, 1926, page 550; September, pages 28, and 44) and to Henry H. Saylor's article "Study Your Heating Problem Now" (*Country Life*, June, 1922).—H. H. S.

A Successful Michigan Garden

TO THE EDITORS:

While my garden (pictured below) was designed by O. C. Simonds of Chicago, which gave it a good foundation, I give to *Garden*



Rose and Strawberry bed, Dorothy Perkins Climber on arch

IN THE GARDEN OF
MRS. C. W. BURTON
DETROIT, MICHIGAN

& Home Builder a great deal of credit for its growth and beauty. I take entire care of the flowers and do everything except the heavies work. When I started the garden in 1918, I knew nothing of growing plants and started to take the then *Garden Magazine* to help me out. I still take it and most of my friends do, too. I organized a small garden club and we are all enthusiastic gardeners and readers of this magazine.—MRS. C. W. BURTON, Detroit, Mich.

Suiting a House to Southern Living

TO THE EDITORS:

I have worked out the accompanying changes to the first plan of the "Quartette of Six Room Houses" (see page 332, January, 1926, *Garden & Home Builder*)—and have made the changes suitable for building in the South, since I am mostly interested in Southern plans, having lived here fifteen years. I like the little plan so much, and with the suggested changes would like mighty well to build such a house here for myself.

To me the front looked too blank without windows downstairs (on front ell) and would be greatly improved by the addition of small casement windows on each side; the lattice, however, need not then be quite so wide. Also I would decidedly want a breakfast alcove (as I think most women do who build that kind of a house) and I have turned the entry way into the breakfast alcove and made the entrance door near by—a large entry way is unnecessary with an electric refrigerator in the kitchen. I have planned, and only gets terribly cluttered up and mussy.

As no cellar is needed (after being here for so long and building two houses and living in four, would not have a cellar for anything

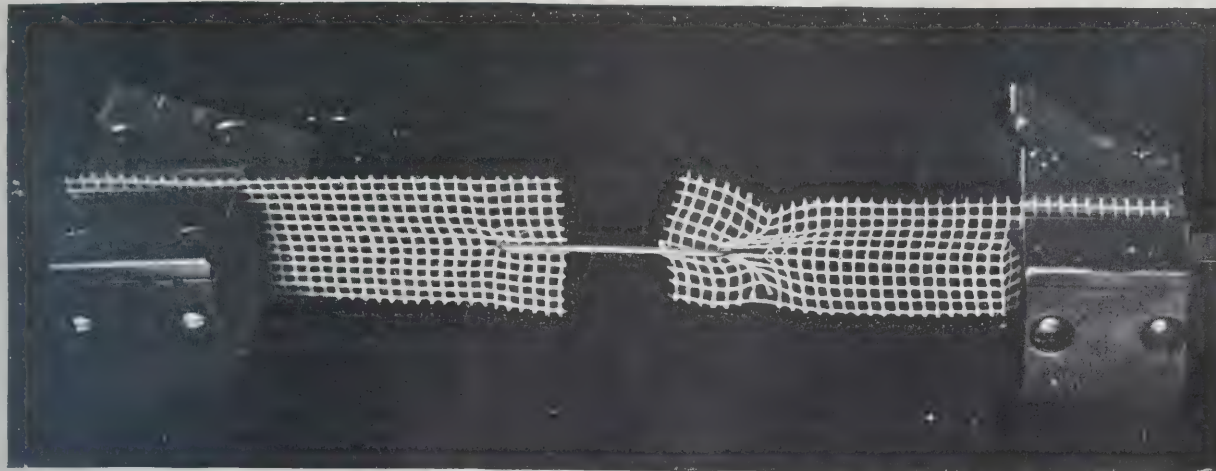


The forest on the west is an effective shield

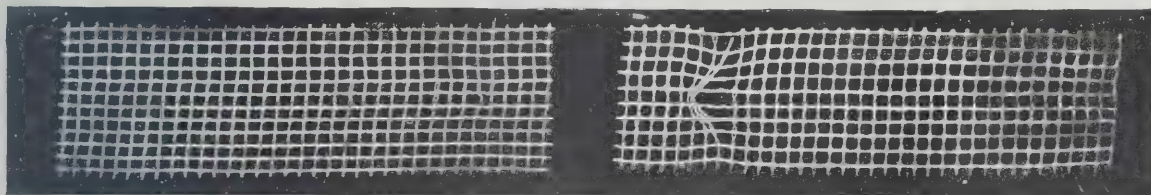


The south front: breakfast, dining and living rooms all face the garden

Would your Curtains stand this test?



Tug-of-War: Quaker Net and Woven Fabric being pulled. Note woven fabric pulled out of place.



Same pieces afterwards. Quaker Net uninjured:—Woven fabric permanently ruined.

DISTORTION TEST of CURTAIN NETS

SAMPLES: Quaker Net bought on open market cut in strip approximately $\frac{3}{4}$ inch wide. Woven fabric of same mesh, bought on open market cut in strip approximately $\frac{3}{4}$ inch wide.

TEST: A wire hook was inserted in the mesh of the two samples and an even pull of $1\frac{1}{2}$ pounds exerted between the samples.

RESULTS: As shown in the photographs.

Approved by
WILLIAM F. LITTLE
Engineer in Charge of
Photometry

Electrical Testing
Laboratories
N. Y. C.

HERE'S a test that shows why Quaker Net Curtains stay beautiful till worn out, while woven fabrics lose their symmetry with the first washing.

The upper illustration shows how the net and woven fabric were tested by a miniature tug-of-war.

The lower photograph, in actual size, shows how the mesh of Quaker Net refused to slip or change in outline, while the woven fabric was pulled entirely out of shape.

Above is the report of the Electrical Testing Laboratories, which made the demonstration.

Possibly your curtains will never be subjected to such treatment—but don't forget that a single washing subjects the net threads to much rubbing and wringing. Because they have stood the test shown above you can be sure that Quaker Nets will come from the laundry as *beautiful* as the day you bought them.

The "netted" construction of Quaker Nets ties each cross thread firmly to each upright one. They retain their square mesh until actually worn out. Moreover, the long staple cotton used in Quaker Nets will not swell, or mat, or close the mesh with any number of washings.

You buy curtains to veil a window, not to serve as a window shade. Quaker Nets hold this desired transparency indefinitely.

Plain or Fancy, by Yard or Pair

You can get Quaker Net Curtains as plain or as fancy as your tastes and your home demands. You can get them with large meshes or small, as you desire. You can buy them by the yard, or as made-up curtains, as your choice dictates. But whatever way you buy them you are sure that their beauty will last until the curtains are worn out.



Send 10 Cents to Department "F"
Quaker Lace Company
330 Fifth Ave., New York
for our new booklet—
"Correct Curtains
and how to select them"



Quaker Nets and Laces

Wholesale Salesrooms:
330 Fifth Avenue, New York

QUAKER LACE CO.

Lace Works and Accounting Rooms:
Lehigh Avenue and Fourth Street, Philadelphia, Penn.

I have used the space under stairway for a large kitchen closet, using the original closet for the electric refrigerator (electric range is also planned for this kitchen, though that would not affect the plan).

I have taken a foot off the dining room and added it to the kitchen, which would suit me better, and I would build an archway between living and dining rooms instead of the door. And for upstairs I prefer a sleeping porch instead of a "deck" over lower porch, with full glass door or french windows opening from rooms.—MRS. H. C. JEROME, *Orlando, Fla.*

Powdered Borax for Ants

TO THE EDITORS:

A few years ago a writer in *Garden Magazine* said that he had rid his flower beds of ants by using plenty of cold water. I tried it and only succeeded in sending the ants—large black ones—to the other beds. Here they spread over a wide surface and were apparently water-proof as well as immune to all remedies. After losing several plants and bulbs, I removed the remaining plants and applied plenty of boiling water, which appeared to have finished the ants. I put other and stronger plants in the beds, but the following spring the trouble was as bad as ever.

I did not care to use the heavy poisonous gas, carbon disulphide, and consulted a chemist who advised the simple remedy of powdered borax and powdered sugar, one teaspoonful of borax to two of sugar, crushed fine and well mixed and spread over the hills when the earth was dry. Thin rings of asphaltum paint will catch any ants either going in or out of the hill. In three weeks not an ant was to be seen in the old hills.—LAURA H. COLEMAN, *Narberth, Pa.*

First Year Success With Delphiniums

TO THE EDITORS:

So much discussion is going on about Delphiniums not blooming the first year that my results in ordinary planting may interest other Delphinium enthusiasts.

On June 20th, 1925, I sowed seed of Vanderbilt's Hybrids which bloomed in October and November until killed by frost. They wintered well and had an abundance of bloom this last spring and we have had bloom all summer.—H. DONNALDSON, *Ambler, Pa.*

An Extensive Blue Garden

TO THE EDITORS:

Twelve years ago my husband and I made a blue garden. In the recent July issue of *Garden & Home Builder* the account of the perennial seeds sown along the by-ways and turnpikes of Pennsylvania, under the auspices of the Garden Club, reminded us of our experiment here at home where we tried something similar with the seeds from our blue garden.

We belong to a country club that has on the golf course a lovely little babbling brook which flows through the fairway and into a pond only to escape and ramble on down a dell over rocky ledges in many a pretty cascade and quiet pool to the broad Connecticut River. One spring we decided to share our garden Forget-me-nots with it, and so whenever we

went out to golf we carried a basket of these plants and planted them by the water's edge. They grew and multiplied and now this year are a joy to see, and we have never regretted taking them from our garden.—MRS. MOSES LYMAN, *Longmeadow, Mass.*

A Prize Winning Tausendschön

TO THE EDITORS:

For upward of seven years three sprays taken from the Tausendschön Rose plant shown below have been shown at the annual Rose



Prize winning Tausendschön Rose, grown at Ottawa, Canada

Show of the Ottawa Horticultural Society, and with a single exception, it has always won first prize. It has competed with other fine varieties in the annual contests. The fact that it produces long stems with several blooms open at once and many charming buds showing color makes it difficult to beat; and when to this is added the delightful apple blossom shades and the frilling of the petals, we have an excellent exhibition climber.

In the decorative sections the winning baskets usually contain sprays of the Tausendschön. This variety has another advantage in that its branches are almost free from thorns. It is a great pity that such fine sorts as Dr. W. Van Fleet, Excelsa, and some others so much admired at a distance, are so cruel as to repel close intimacy; and this is a matter of real importance when the plants have to be turned down to receive their winter protection.—J. B. SPENCER, *Ottawa, Canada.*

Help Wanted, Iris Enthusiasts!

TO THE EDITORS:

Can any of the Neighbors give me some advice about growing Spanish Iris, using native grown bulbs? I never had any trouble growing them when I used imported bulbs: I used to plant them between the Tulips and

at the same time, and with a light covering they would live through the winter. The native bulbs with me will make a little fall growth and, no matter now carefully I cover them, will winter-kill.

I also need advice about growing the English and Dutch Irises. Are they as hard to grow as the Spanish?—FRED C. G. AMOS, *N Attleboro, Mass.*

What Color is Pax?

TO THE EDITORS:

Narcissus Pax, a Giant Leedsii, is described as having a "pink" cup. With me, I have the true variety, it is an all white flower. Has any one seen this variety develop its characteristic coloring?

Watteau and Rosary, Trumpet varieties with pink in their tubes, both develop their true coloring here (Ohio). Aside from the color of its trumpet, Watteau is hardly worth considering. Rosary, however, has perfect form, exceptional substance, and very large size. The perianth is pure white; the hand some bell-mouthed trumpet, when fully developed, is a velvety pinkish cream, distinctive and attractive color that is evident only when the flower opens on the plant.—B. F. CURETON, *Walbonding, Ohio.*

Permanent Labels to Insure Correct Varieties

TO THE EDITORS:

When reading "Alice in Wonderland" in early years it seemed a pleasant episode when Alice beheld the gardeners painting the white Rose the red that the queen required. The author must have had sad experience with nurserymen! While errors are permissible and forgivable in orders, I find that the average of mistakes in Roses is greater than in Iris or Peony or other named plants, an average of 5 per cent., and this is quite evenly distributed among dealers, showing that carelessness or human frailty is the same everywhere.

In getting together a test collection of the Roses in the present trade this item of errors very evident. A lot of red HT is pure white; a white HT is yellow; a China becomes an HT and a small white Rambler evolves from a large red one. This requires endless checking, complaining (two years after planting digging up and replanting. In some cases the wrong plant may be sent out from the nursery where the stock is produced (but this is rare). More errors are of filling the order at the retail nursery through haste, carelessness or substitution. Yet no one buying a pink shirt would be satisfied with a blue cotton one, and Roses are not as easily returnable as shirts. At a dollar apiece (average price) some guarantee should be expected of their identity, and rose growers should take some concerted action. As a suggestion, why not require of the producer that each plant be tagged with a permanent printed label (wood or metal) attached to the main stem, and that only such be sold by the retailer, except as unnamed varieties? This is being done with fruit trees to the satisfaction of orchardists. If a plant is sold as a special variety there should be reasonable care taken that the identity of the plant has been maintained from propagation to final planting.—STEPHEN F. HAMBLIN, *Cambridge, Mass.*



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# The Close of the Prize Contests

**B**EGINNING last January and having run to a successful finish with the August issue, our monthly offer of \$25 for "a simple, practical improvement on any plan of either garden or house, or both, appearing in each number" brought conclusive evidence of the widespread interest in plants, particularly those of the house. The reasons for this preponderance of interest are fairly obvious: (1) The fact that garden design has not yet fully come into its own in this country. People in general recognize the necessity for well-planned houses but are only just commencing to realize that plan in the garden is quite as essential for final beauty and fitness. (2) The fact that gardens are such extraordinarily personal expressions, such sensitive and fluctuating things, dependent upon so many factors beyond the wish of their creator and often-times outside his control—sunshine and tempest, heat and cold—all of which make it difficult, much more diffi-

cult than with houses, to arrive at any sort of widely applicable plan.

No award has been made for July; but the prize-winning suggestion for August, which will be the last in the series of monthly improvement contests, will be published in November.

**T**WO prizes of \$50 each have been offered to Garden Clubs for the most attractive and interesting photograph (or photographs) of a garden made this year. Contest closes October 1st, 1925, by which date all photographs with explanatory details showing how the garden was made must reach the Editors. A club may submit one or more photographs of any garden in its district. The photographs must be suitable for reproduction and should have about a thousand words of explanation as to how the garden was worked, what it accomplished, and some account of the most interesting features. We reserve the privilege

of purchasing at regular rates any material submitted. Unsuccessful entries will be returned only when requested and stamps are enclosed for postage. Address: Photo Contest, % The Editors, Garden & Home Builder, Doubleday Page & Co., Garden City, N. Y. The outcome of this contest will be announced in an early issue.

**O**WING to the great number of manuscripts received in the Dividends in Contentment contest, which closed August 1st., the final decision has been somewhat delayed. The award will, however, be made shortly and the prize-winning story will be published, if possible, in November. The original offer was, readers of earlier issues remember, for the most stimulating, authentic story of people who have gone back to the land, folk who have dared, and breasted, and bested the great adventure of living on the land, rediscovering there the source of true contentment.

## Keeping Your Peonies Healthy

(Continued from page 144)

use of it. There are any number of brands of humus on the market that sell for about a dollar for a 100-lb. bag. If one were willing to give each Peony 25 cents' worth of humus mixed in with the soil about its roots I think the plant would return 50 cents' worth of added pleasure every year for ten or fifteen years. This applies particularly to light colored soils where the supply of humus is deficient.

If the ground be prepared as I have suggested each Peony root that is set into it will dream that it has died and gone to heaven; and you will probably have the same feeling a couple of years later when your plants have had time to settle down and are giving you the glorious blooms of which they are capable.

### RULE 3. NO CONTACT WITH MANURE

**W**ITH such provisions made in advance no one need have much fear of peony diseases. His happy well-fed stock would laugh at them. And all that the plants will ask for many years will be an occasional loosening of the soil about the crowns. At this point cardinal principle No. 3 comes to my mind: under no circumstances set your Peony roots in contact with manure. You do not treat other plants so, and there is no reason why the Peony should be subjected to such an unsavory contact. I should add here that it is important to set the plant so that the crown is about two or three inches under the surface of the soil, neither much less nor more.

I have a great suspicion of top dressings for Peonies; and for two reasons. In the first place they encourage the growth of roots toward the surface and thereby increase the chance that the plant may suffer from drying out in midsummer, and that is one thing the Peony hates almost more than anything else. And in the second place there is always danger with top dressings of getting a mouldy condition started about the crown of the plant. The earth should be clean and sweet there. For after all there is such a thing as crown rot, and no better way could be found to encourage it than by putting fertilizer too close about the stems. And there is such a thing as stem rot, and probably nothing is more favorable to it than a sour unaired condition of soil about the crown. My one prescription for having healthy Peony roots is to keep them happy.

### WHEN DISEASE ATTACKS

**B**UT now let us assume that disease has got hold of some of our plants either through our own fault or through some misfortune for which we are not to blame. How can we help the plants to regain

health? Probably best of all by lifting the roots and resetting them into new ground fitly prepared for them in advance. If the roots are at all old they will not like this, and it will probably be better having got them out of the ground to divide them and start with fresh young divisions which will make their own root system under the new conditions. I think it is almost hopeless to expect to lift a big Peony clump and re-set it with any satisfaction to either party. But if the plants are not more than four or five years old they can be lifted over bodily and re-set with every likelihood that they will succeed. However, if they have had any fungus disease, division should be resorted to even with smaller roots, so as to get clean healthy sections to start with. And I believe that after division the roots may well be washed with some good antiseptic. Formaldehyde is often used for this purpose, but a more active chemical would probably be better. I have used this year for soil disinfection a new material called Semesan, and have had very good results. This or some other material of like action might prove very useful in killing mould spores in crown of Peonies.

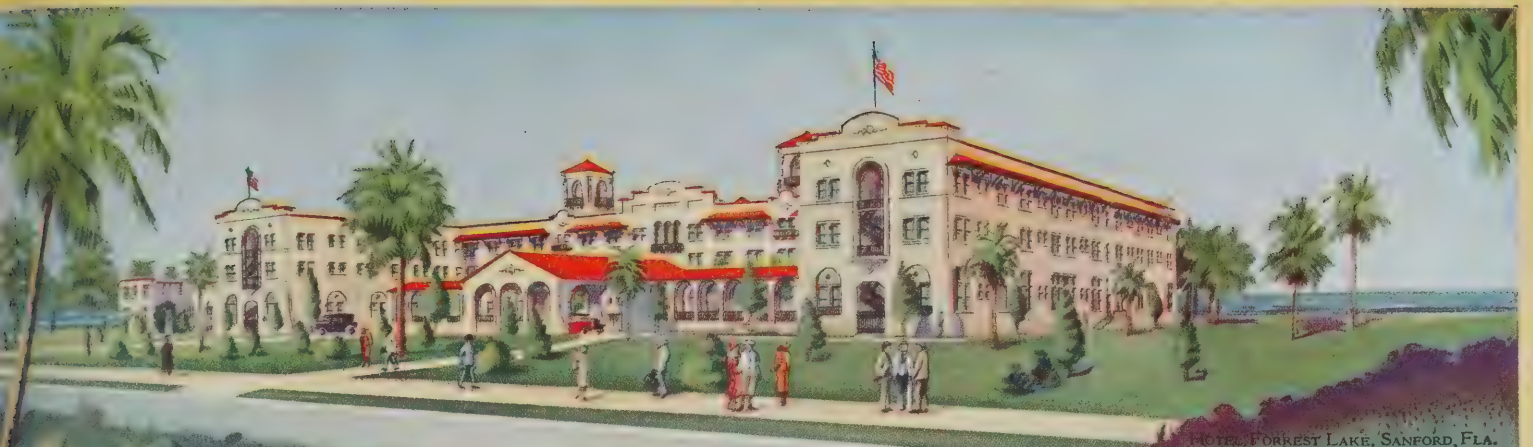
Besides the diseases I have mentioned there is the blasted bud, the spot on the leaf, root nodules, and perhaps others. These may all become serious; and no sovereign remedies have been found for any of them. The cry of the plant pathologist is often "Dig up all your precious plants and burn them." But after all we do not burn our children when they get chicken pox. And I know from my own experience that Peony plants that are sick do often recover of themselves, and I am sure that if we give them good living conditions we help them to regain their health; perhaps we do as much for them that way as by the application of remedies which do not often cure.

Ants on Peony buds are not a disease. The ants come for the sweet juice on the buds, much as we go to the grocer for a pot of honey. And they do not, I think, do any more harm to the buds than we do to the grocer.

I am not attempting here to discuss Peony diseases from the nurseman's point of view. From the large number of plants he must deal with he has troubles of his own with which the amateur grower, I think, does not have to cope.

**I**SUM up then in these words: Get healthy stock to begin with. Make lavish provision for its entertainment; but, the roots once planted, give them only moderate assistance afterward. For if they are well set they will not need additional food for many years; and if they are not well set your case is hopeless anyway.





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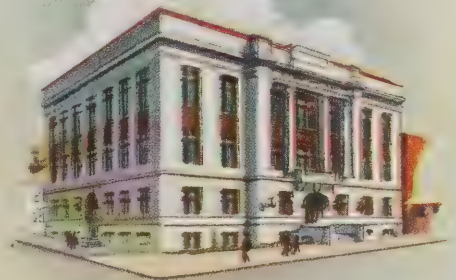
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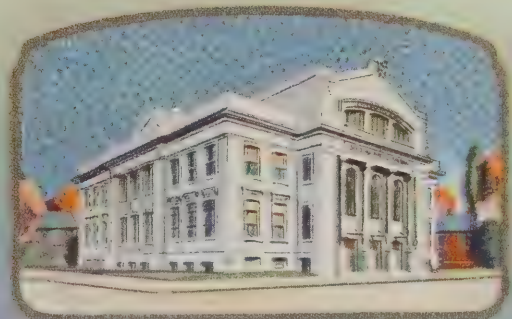
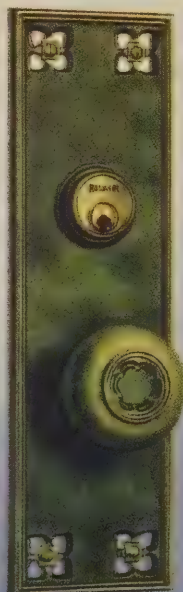


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Lithograph by Thomas S. Buge

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## Field-grown ROSES for Fall Planting

THE man or woman who succeeds best in any undertaking is the one who looks—who prepares ahead, who, in fact, does things in the right way and at the right time.

No less disinterested authorities than the editor of this and other like magazines, and Dr. J. Horace McFarland, editor of the American Rose Annual, recommend and even urge the Fall planting of field-grown roses.

**Peterson Roses** have a reputation, approached by no others, for living and thriving when Fall planted.

Surely when people in Maine and Vermont, as well as in less severe climates, can plant our roses in the Fall in lots of 50 to 150 with the loss of but one plant or none at all, you too, can succeed.

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Full details in the 1926 Fall edition of "A Little Book About Roses" sent on request.

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Isani Gidui (Jap.) white ..... 9.3  
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Iris enthusiasts will find Northbrook Irises the same high quality flowers as our Peonies.

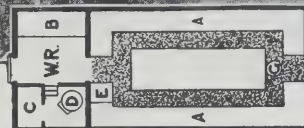
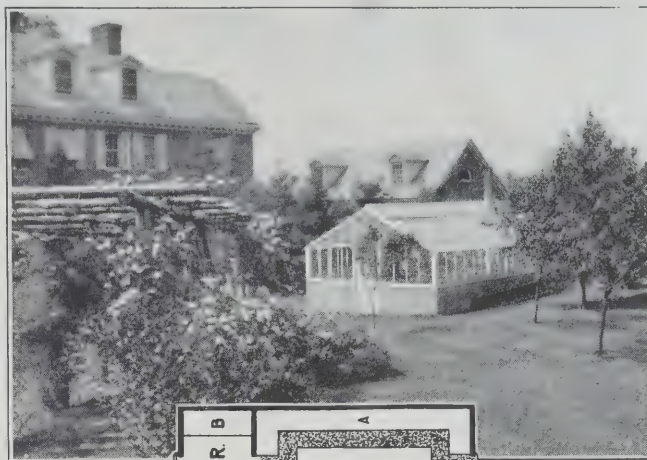
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**Northbrook Gardens**

Paul L. Battey, Prop.

Box JB

Glencoe, Ill.



On the private grounds of J. H. Bragdon, Overlook Road, New Rochelle, N. Y., is located this \$1,650 greenhouse.

You see by the plan, that it has three plant benches and that the work room, with its pit for the boiler, is divided from the rest by a glass partition.

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The complete materials and entire equipment for one like this, 14 feet wide and 33 long, can now be secured for so little as \$1650.

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The equipment includes the ventilating apparatus, Burnham Boiler, heating coils, plant benches, work bench, soil bin, and even a coal bin.

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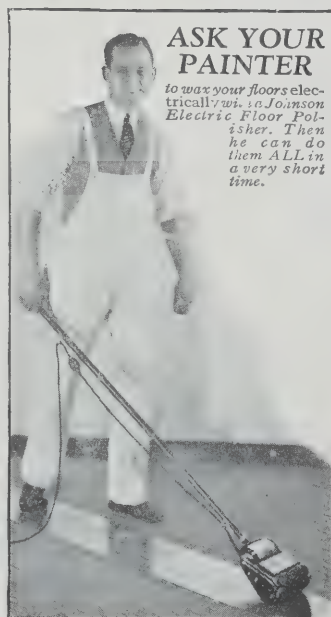
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## GARDENING FOR THE BEGINNER



### The Month's Reminder—October

**As to Time and Place:** In gardening practice a date can only be approximated as seasons vary and local conditions will have some influence. Generally the latitude of forty degrees at sea level and a normal season is taken as standard. Roughly, the season advances or recedes fifteen miles a day, thus Albany would be about ten days later than New York (which is latitude 42). The latitude of Philadelphia is a week earlier. Also allow four days for each degree of latitude, for each five degrees of longitude, and for each four hundred feet of altitude. Latitude 40 passes through Philadelphia, Pa.; Columbus, Ohio; Richmond, Indiana; Quincy, Ill.; Denver, Col.

**How to Use This Guide:** Suggestions as to the most important things of the month are given in this department so as to "remind" the gardener of the current duties. For routine details of such things reference should be made to standard handbooks and guides. It is impossible to make a complete manual of practice in each number of a periodical magazine. Yet timely articles will be found elsewhere in each issue, and references to back numbers will often solve the immediate question. Moreover, the editorial staff stands ready to help any reader with personal advice by mail. A self-addressed stamped envelope should be enclosed with the question.

**Who Writes This:** The advice and instruction in this department are the gleanings of many years' experience in practical gardening matters by competent amateurs and others who have "been through the mill." The contributions are made from various sections of the country: for example, Mr. Jesse A. Currey contributes from Oregon; Mr. Henry Gibson from Pennsylvania (formerly from New York); Mr. Sherman Duffy from Illinois; Mr. P. T. Barnes, out of a world-traveled experience; Mr. A. Kruhm, from an extensive Eastern acquaintance; Miss Ethel Hutson from the far South; Mrs. E. Urquhart from California and, in addition, occasional notes from elsewhere and by the editorial staff and associated contributors of experience.



**H**IRTY years ago such stay-at-home plant adventurers as the late W. E. Endicott and E. O. Orpet were having a wonderful time in Massachusetts experimenting with *Eremurus robustus* and *himalaicus*. From that time on the tall spikes might be seen here and there, but the *Eremurus* have never been as common as their merit warrants.

The fleshy bulbs resemble star fish. As they start growth early in the spring they must be planted in the fall. A rich, well-drained soil is necessary. There is no doubt of their hardiness for *himalaicus* and *robustus* have survived many a Massachusetts winter without protection.

The spikes produced in the spring are five to ten feet tall, depending upon the species, the top third being crowded with large flowers. Set the bulbs among shrubbery or where the spikes will have a background of evergreens to enhance their beauty.

#### BULBS FOR PRESENT PLANTING

Early October is the last chance to prepare for the glorious early spring burst of bloom, before herbaceous plants and shrubs get really started.

Scatter Crocus bulbs indiscriminately over the lawn, planting the bulbs where they fall. Squill (*Scilla*), Snowdrop and Glory-of-the-Snow are scattered along the front of borders or along the house foundation. Pick out a warm place for a dozen or two bulbs so you can gloat over some neighbor because yours bloomed before his.

I have always been a great lover of the Late Tulips (Darwins, Breeders, and Cottage). The Early Tulips are brilliant, they warm a cold landscape and are very welcome. But the great beauty, dignity and grace of the late sorts have the same fascination for me as does a perfectly groomed, beautiful woman.

Do not plant the Dutch Hyacinths in masses in beds. Under those conditions they make a mass of color, but as a blot on the landscape they match up well with a well done bit of summer "carpet bedding." Set the bulbs singly in protected places in the border where they will not be disturbed during their summer's rest. Under such conditions I have seen them bloom year after year. One never knows just where they will do that but some experimenting will find such a place in the garden.

We still have the Daffodils and the Paper-whites. Not such long lists to be sure, but we have them and will continue to have them in ever increasing numbers. It will sure be fun to buy these home grown bulbs and compare the results with those of former years. Get some for outdoor planting and some for forcing in the window garden.

#### SOME LESSER LIGHTS AND BULBS

*Lycoris squamigera*, but long called *Amaryllis halli*, because it was first introduced by Dr. G. R. Hall of Rhode Island who gave us so many fine plants is another fine bulb to experiment with. It is hardy in Massachusetts. There have been many disappointments because it did not bloom when it was expected to and there have been surprises because it bloomed unexpectedly. It is these experiences that put the pep into gardening.

*Anemone coronaria* daily attracted me to their corner of the green

(Continued on page 162)



# Lilacs - The JUNE GARDEN BEAUTIES

"I am thinking of the lilac trees,  
That shook their purple plumes,  
And when the sash was open,  
Shed fragrance through the rooms."

**Japan Tree Lilac**, 30 feet high. A beautiful lawn specimen. Covered with creamy white flowers in slender plumes nearly two feet long, in June and July. Plants 4 to 5 feet high, 75c each.

**Shikakea**, 12 ft. Valuable on account of its late flowering. Bluish-purple flowers. Plants 3 to 4 ft., 60c each.

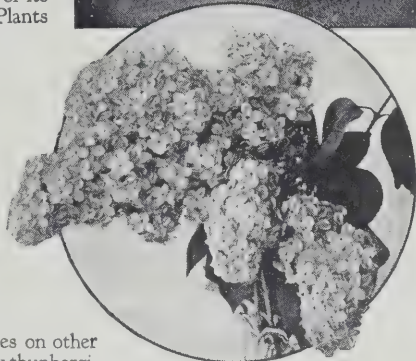
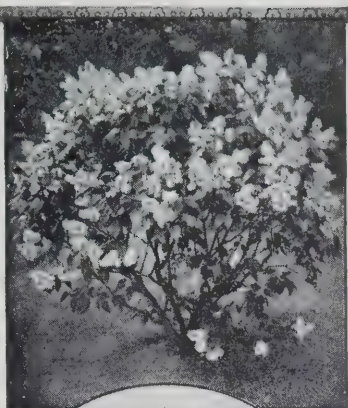
## HYBRID LILACS

We have a fine collection of these wonderfully beautiful hybrids, single and double flowering, in blue, purple, white and pink. Any of these colors supplied in stock plants, 18 to 24 inches, @ 75c each.

**OR HEDGES**, Common Purple and White Lilacs in 3 to 4 ft. plants, 60c each, \$6.00 per dozen. A group of these are invaluable for screening purposes. Ask us for prices on other hedge material such as Privet, Barberry thunbergi, Spiraea Van Houttei, or Snowberry. Any of these shrubs planted now, get settled in their new location and will be flourishing when Spring set subjects are struggling for a start, saving a year's time. October planting is perfectly safe if the shrubs are given a light mulch over the top of the ground around the roots after planting.

**F. H. HORSFORD**  
CHARLOTTE VERMONT

Send for Catalogue.  
It's FREE



OUR catalogue lists also a large assortment of Hardy Perennials and Lily Bulbs—plants for dry or wet soil, for shade, for rock gardens and for continuous monthly bloom. The stock is grown in the rigorous climate of Northern Vermont and thrives anywhere.

# GOOD ROSES

For Autumn  
Planting



To choose GOOD ROSES requires  
*Experience* and *knowledge* of varieties!

To grow GOOD ROSES is a *pleasure*!

To buy GOOD ROSES is often a *problem*!

Our *experience* and *knowledge* of Rose Growing, makes it a *pleasure* for us to solve your *problems*.

COMPLETE LIST FOR AUTUMN PLANTING,  
MAILED ON REQUEST.

**The ROSE FARM**

(Box G.) Purchase Street (near Rye Lake)  
WHITE PLAINS NEW YORK



## Heart Longings Satisfied

Is the experience of thousands of our customers who have planted peonies of the well known CHERRY HILL STRAIN.

But still there are others who for one reason or another have not had their visions realized.

To these as well as to all lovers of the beautiful we invite attention to the wonderful qualities our peonies possess.

In the first place they are strong and vigorous in growth; secondly, they have been so developed that their blossoms are plentiful and of wondrous size and beauty.

But, best of all, the roots that we send out are of good size and substance, and the best results are obtained from the very start.

It is not the prices that you pay that determine your success. It is the quality that you receive that spells success or failure.

Why take chances of disappointment when for reasonable prices you can procure peonies of such liberal size and quality as to assure you success from the very start.

May we have the privilege of serving you this season?

Cherry Hill Peonies may be planted with comparative safety until the ground freezes, but the best time is now.

**CHERRY HILL NURSERIES**

(T. C. Thurlow's Sons, Inc.)

WEST NEWBURY, MASS.

NOT OPEN SUNDAYS



## TO SIMPLIFY YOUR DECORATION



## How to Make Your Home Different

No two homes can be exactly alike—but many are so nearly alike that they seem to have no individual life of their own. The reason is generally a deadly monotony in wall decoration.

Miss Lucy Taylor, in her book "The Simple Art of Wall Decoration," tells just how the use of the finest modern wall papers, with their perfect balance of color and design, can transform any home into a place of individual beauty and charm, reflecting the owner's own taste.

This book, profusely illustrated in both color and halftone, and containing many samples of the finest modern Muralia papers, gives a detailed discussion of each type of paper and just what it can do to give a sense of space to the small room, of coziness to the large room, of light to the dark room or softness to the over-bright room. It also shows how wall paper can be the starting point for color schemes and arrangement of the furniture you already have. You will find it an invaluable guide—with a specification sheet for your own home which will enable our decorating department to help you further. Although the price of the book is twenty-five cents, we will gladly send it to readers of this magazine *without charge*. Just send us the coupon and ten cents to cover postage.

**BAECK WALL PAPER COMPANY**  
233-271 Thirty-Seventh Street, Brooklyn, N. Y.

If your dealer does not have Muralia papers, we will be glad to give the name of one who does have them

In the above picture, fabrics exclusively by F. Schumacher & Co.

**Muralia**  
WALL PAPERS

Other furnishings by Mercier Frères, Inc., and Fay Durbrow Carpet Co.

Baek Wall Paper Company  
233-271 Thirty-Seventh St., Brooklyn, N. Y.

Please send me without charge—other than the ten cents enclosed for postage costs—Miss Taylor's book on "The Simple Art of Wall Decoration".

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_

(Continued from page 160)

house when we grew them, and I still admire their beautiful flowers. They may be grown as a window garden plant, or they may be grown outdoors where protection can be given, or in a cold frame. If grown indoors keep in a cool place.

The tall grass-like plants of *Ixias*, with their beautiful star-shaped flowers, are likewise cool loving plants requiring the same treatment as *Freesias*. Buy a couple dozen bulbs as an experiment in the winter window garden. Store in a cool, light frost-proof place, bringing them into a warm place late in January or early in February.

At this time the peculiar little fleshy roots of *Ranunculus* are available. Grown as suggested for *Anenones* they will prove interesting.

If you want an engrossing hobby grow Lilies. There is a very long list which will keep you busy learning the environment in which they will do best but believe me you will get an inspiration out of it.

## ABOUT THE FLOWER GARDEN

All dead material is removed and put on the compost pile. If the perennial garden is not satisfactory, it may be remade at this time using the notes made from time to time during the summer. Seedlings from summer sown seeds may be transplanted to where they are to grow and bloom.

Mulching material for bulb and other beds should be secured and kept in a handy place for quick use, but do not apply until winter has set in. The time depends upon locality and season. The main thing is to be sure the mice have found their winter quarters elsewhere which usually is after the ground has frozen a bit. The great object of mulching is to prevent freezing and thawing which damages roots.

Provide a place for leaves and fill it as they are piled in, wet with water, and finally hollow out the top of the pile to catch water. It will make them rot faster. Rotten leaves will improve the texture of garden and potting soils. Too many unrotted leaves added to the soil make it "sad."

During the hot, sticky July days, I was forcibly reminded fall was coming by receiving from a nurseryman an announcement that fall planting of Roses was highly desirable. I agree with him. Fall planting has many advantages, but be sure to hill up well about the plants with earth as a protection. These fall set plants usually make a wonderful early spring growth and heavy crops of bloom.

## WHERE THE VEGETABLES GROW

The vegetable garden has served its purpose, for Jack Frost has put his mark on most of the plants that flourished there. Do not neglect it now, however. All plants from which the crop has been gathered must be removed and put on the compost pile unless there be green feed that can be fed to the chickens. The old stumps and vines will harbor insects and diseases that will infest next year's crop if you do not clean up. Garden sanitation is as important as personal sanitation.

Do not let any ground stand bare. Immediately it is cleaned, sow Rye in it. The Rye will soon sprout and furnish green cover all winter. Next spring it will be turned under to furnish humus thereby increasing the water-holding power of the soil. Nitrification takes place in the soil until it becomes quite cool. Once in the nitrification form nitrogen leaches away and is lost. It is not uncommon for sufficient amount of nitrogen to grow a good crop to be irretrievably lost between the time the crops are gathered and nitrification ceases in the soil. Hence the importance of having something growing on the ground to save the nitrogen.

Gather cabbages for winter storage. Those which keep best have just fully formed, over-ripe ones are not so good. They may be hung by the stumps from floor beams in the cellar; or a couple of headless barrels may be sunk in a well drained place in the garden and filled with heads, then covered with leaves enough to prevent freezing. Cover them with boards to keep out rain and snow water.

Before it was the fashion to buy plants in the spring, Cabbage was sown in September, and transplanted to coldframes—about 6 plants under a 3 x 6 ft. sash—and wintered there. For the gardener who is particular it is still the best way to get plants of the early sorts, if he does not have greenhouse facilities for early spring growing.

Dig Chicory roots, storing them in sand in a dry cellar, if it is intended to force them during the winter.

Endive is blanched by tying the tips of the leaves together.

Thoroughly clean the Asparagus bed, removing all debris. Old stalks even a few inches high must not be left above ground. Old stumps will cause many cuts when cutting next spring. If manure is used as a fertilizer apply it now; it introduces lots of weed seeds, though.

Put a few hardy Onion sets in the garden to furnish the earliest spring Onions. Extra Early Pearl is a type to use.

(Continued on page 164)





## Prepare Now for Better Roses Next Year

**Tero-gen**  
GROUND DRESSING  
FUNGICIDE INSECTICIDE FERTILIZER

*the famous Autumn-  
Winter Ground Dressing*

- Destroys Spores of Fungus, and Larvae
- Fertilizes the Soil
- Imparts a dark green color to foliage

This unique soil stabilizer destroys the spores of most diseases that have fallen to the ground, and kills the larvae of the rose pith borer, Japanese beetle, aphids and ants. Used with marked success at the noted Wallingford Rose Gardens.

Order your supply of Tero-gen now, and apply before covering your roses for the winter. At your seedsman or order direct from us as follows:

#### Postpaid

|                  |        |
|------------------|--------|
| 1 lb. tins.....  | \$1.00 |
| 2 lb. tins.....  | 1.50   |
| 3 lb. tins.....  | 3.10   |
| 10 lb. tins..... | 5.25   |

f.o.b. Philadelphia  
By Express

|                   |         |
|-------------------|---------|
| 25 lb. tins.....  | \$11.00 |
| 100 lb. kegs..... | 40.00   |

Write for literature.

Chemical Products Division

**Rose Manufacturing  
Company**

Established 1897

37th and Filberts Sts. Philadelphia

Makers of Funtrogen Spray,  
the famous fungicide  
and fertilizer



## Duckham for Delphiniums

**B**ECAUSE of their most uncommon and delightfully delicate shades, their unique flower formation and gigantic size of spike, Duckham's Delphiniums have found a hearty welcome among the floral aristocrats that make the old-fashioned borders "the wonder spots" of our greatest American gardens.

From all States in the Union, gardening enthusiasts are buying my English Delphiniums.

People are talking about them wherever and whenever "Gardening" becomes a social topic. At leading American Flower Shows, Duckham's Delphiniums have been awarded Special Medals. Their merit is acknowledged by the greatest judges.

### ROSES

To those who are interested in Choice Roses, I shall be glad to send special list of field grown plants, ready to set out this Fall. Only the most reliable varieties are offered.

*They have completely upset the accepted standard of "Delphinium Perfection," and created for themselves a leadership in a new class.*

### Duckham's "Inimitable Mixed Hybrids"

Large field-grown clumps for Autumn planting — many new colors.

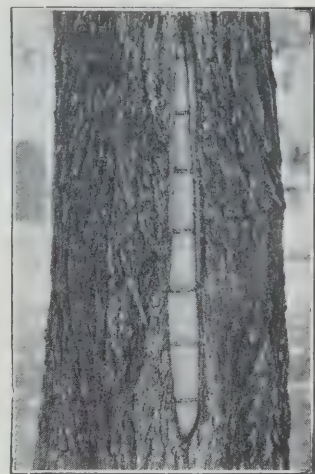
Per dozen \$11.00; per 100 \$85.00

### William C. Duckham

Rose and Hardy Plant Specialist  
(Box G) Madison, New Jersey



A distinctive feature of the Duckham Hybrid Delphinium, is the huge tapering spike.



Elm tree, Purdue University, LaFayette, Indiana, treated and saved by Davey Tree Surgeons. New bark along both edges is healing perfectly over Davey cement filling.

## DAVEY TREE SURGEONS NEVER EXPERIMENT ON YOUR TREES

John Davey originated the science of Tree Surgery as a pioneer achievement. He worked out and demonstrated its basic methods and philosophy. Every improvement has been developed within the Davey organization, until to-day Davey Tree Surgery is more nearly accurate than any other science dealing with life. All the experiments that have produced these improvements are worked out on practice trees in connection with the Davey School—never on your trees. What you get from Davey representatives are proven methods—standardized practices—thoroughly trained and reliable selected men—plus organized supervision and responsibility, with the guarantee of satisfactory service.

Davey Tree Surgeons live and work in your vicinity. You don't have to take chances with poorly trained and unreliable men, or with experimental methods. It will cost you nothing to have your trees examined by your local Davey Representative.

The Davey Tree Expert Co., Inc.  
565 City Bank Building  
Kent, Ohio

Attach this coupon to  
your letterhead and  
mail to-day



**JOHN DAVEY**  
Father of  
Tree Surgery

THE DAVEY TREE Reg. U. S.  
EXPERT CO., Inc. Pat. Off.  
565 City Bank Bldg.  
Kent, Ohio

Gentlemen: Without cost or obligation on my part, please have your local representative examine your trees and advise me as to their conditions and needs.





## MICHELL'S Superb DARWIN TULIPS

Gigantic, bright blooms on long, strong stems—  
make the garden a feast of color in May.

This type is becoming more popular every year.  
Exquisite in form; ideal for massing, bedding or border  
planting.

|                                                    | Per Doz.<br>Postpaid | Per 100<br>Postpaid | Per 1000<br>by Express |
|----------------------------------------------------|----------------------|---------------------|------------------------|
| Clara Butt. Delicate salmon pink . . . . .         | \$.85                | \$4.75              | \$35.00                |
| La Candeur. White, tinted blush . . . . .          | .95                  | 5.75                | 47.50                  |
| La Tulip Noire. Deep maroon black . . . . .        | 1.20                 | 6.75                | 57.50                  |
| Madame Krelage. Lilac rose, margined silvery pink  | 1.10                 | 6.25                | 50.00                  |
| Mr. Farncombe Sanders. Brilliant scarlet . . . . . | 1.10                 | 6.25                | 50.00                  |
| Phillippe de Communes. Deep purple . . . . .       | 1.10                 | 6.25                | 52.50                  |

### Collection No. 1. (Composed of six varieties, listed above).

|                                                       | Postpaid |
|-------------------------------------------------------|----------|
| 6 Bulbs each above 6 varieties, 36 bulbs . . . . .    | \$2.00   |
| 12 Bulbs each above 6 varieties, 72 bulbs . . . . .   | 5.45     |
| 25 Bulbs each above 6 varieties, 150 bulbs . . . . .  | 8.55     |
| 100 Bulbs each above 6 varieties, 600 bulbs . . . . . | 33.00    |

|                                                           | Per Doz.<br>Postpaid | Per 100<br>Postpaid | Per 1000<br>by Express |
|-----------------------------------------------------------|----------------------|---------------------|------------------------|
| Baronne de la Tonnaye. Rose pink . . . . .                | \$.85                | \$5.00              | \$40.00                |
| Bartigon. Fiery red . . . . .                             | 1.00                 | 6.25                | 52.50                  |
| Pride of Haarlem. Rosy carmine . . . . .                  | .85                  | 5.00                | 40.00                  |
| Rev. H. Ewbank. Heliotrope shaded lavender . . . . .      | .90                  | 5.25                | 42.00                  |
| White Queen. Rosy white, changing to pure white . . . . . | .95                  | 5.75                | 47.50                  |

### Collection No. 2. (Composed of these five varieties).

|                                                       | Postpaid |
|-------------------------------------------------------|----------|
| 6 Bulbs each above 5 varieties, 30 bulbs . . . . .    | \$2.00   |
| 12 Bulbs each above 5 varieties, 60 bulbs . . . . .   | 3.70     |
| 25 Bulbs each above 5 varieties, 125 bulbs . . . . .  | 6.25     |
| 100 Bulbs each above 5 varieties, 500 bulbs . . . . . | 25.00    |

All above bulbs sent postpaid, unless specifically marked "by express."  
Complete descriptions of above, with illustrations in colors, also other  
varieties of Darwin Tulips, will be found in

### Michell's Fall Catalog;

describes and illustrates Hyacinths, Tulips, Narcissus, Crocus, etc.—bulbs  
of the superior quality which have placed our establishment among  
America's largest importers of Dutch Bulbs, direct from the best growers  
in Holland. Send for a copy of our Bulb Catalog.

NEVER HAS OUR STOCK BEEN OF FINER QUALITY  
THAN THIS YEAR. NEVER HAVE YOU HAD A  
BETTER OPPORTUNITY TO SECURE SUCH STOCK  
AT MORE MODERATE PRICES THAN OFFERED  
NOW, AND HERE—AT BULB HEADQUARTERS.

## HENRY F. MICHELL CO.

520 Market Street

Philadelphia, Pa.

(Continued from page 162)

Dig Parsley roots and set in a box. Half a dozen plants growing  
the kitchen window garden will furnish garnishing material all winter.

Going to force Rhubarb this winter? Late in the month, or early  
in November before the ground freezes, dig up some strong roots and  
let them lay on the ground and freeze. After January 1st bring  
a few roots at a time—six or eight—put in a warm place in damp soil.  
Old Rhubarb roots may need dividing; do it now. Then all roots need  
a heavy mulch of manure, what is left being spaded in next spring.

The earliest spring Spinach is grown from October sown seed. While  
the plants are well up mulch to prevent heaving from freezing and  
thawing.

Watch the weather! Celery is better in the ground than stored  
but if a 10 degree frost comes along the Celery will likely be ruined.  
Get it under cover in time.

While this is cabbage harvesting time rather than seeding we want  
to call attention to the Savoy cabbage. Real Savoy cabbage has  
very delicate sweet flavor you will enjoy. Hunt around for a few  
heads and try them. There is a great variety of them from early to  
late season. If you do not find the seed listed in the American catalogues  
it is in the European.

### SOME JOTTINGS OF EXPERIENCE

Those who have been hunting for a plant to grow on the top of a  
bank held in place by a wall—almost always a hot, dry place—will be  
pleased with the results if they try New Jersey Tea (*Ceanothus americanus*).  
Under dry conditions it will not grow more than two feet tall. It  
is rather shapely, requiring little pruning. Its erect cluster of pure  
white flowers are attractive; they last for a considerable time.

Early horticultural history records a sad story of how the early  
settlers endeavored to grow European or vinifera varieties of Grape.  
Imagine my excitement when reading that chapter in Dr. Hedrick's  
Manual of Grape Growing entitled "European Grapes in Eastern  
America." I wanted to do it right then in my garden but one cannot  
do such things in a "postage-stamp" garden.

The solution is to top work the European varieties on good American  
sorts. Some of the shorter seasoned varieties are grown out-doors at  
Geneva, N. Y. Further south, on Long Island, in New Jersey, Southern  
Pennsylvania and similar or warmer places, one should be able to  
enjoy a variety of these fruits without recourse to greenhouses. The  
experience will bring good Grapes and lots of fun.

A new tulip disease, the gray bulb-rot—has appeared in a few places  
in the United States. As the disease is not often carried on Tulip  
bulbs, but rather on other bulbs which it does not injure nearly so  
severely, it probably will not become a serious disease. When a spot  
in the Tulip bed is bare because the Tulips failed to come up, this disease  
probably was the cause. Experimental work done jointly by the  
Cornell and at the Boyce-Thompson Institute showed that if where  
such bare spots appear in the soil, they are treated with a solution of  
one part formalin in five parts of water, thorough sterilization can be  
had. One pound (one pint) of formalin before dilution is sufficient  
for six square feet of ground. By immediately treating these small  
spots the expense will not be heavy. More detailed information can  
be secured in Memoir 89 of the Cornell Agricultural Experiment  
Station.

Growing muskmelons for market requires about 82,000 acres in  
various parts of the United States, producing about 32,000 carloads.

As anthracnose and other diseases take a heavy toll in North Carolina  
on dewberries and other brambles, the Experiment Station at Raleigh  
has studied the disease very carefully and has given remedies in its  
recent bulletin, No. 248. Better send for it.

Lon Foster of Oklahoma City, has, after several seasons' endeavor,  
popularized the common African Marigold. This season he grew  
50,000 plants, many of which were four feet tall, bearing blossoms  
from four to six inches in diameter. They are sold all over the Middle  
West.

Every one who has seen the new Red-leaved Japanese Barberry being  
introduced by Dreer is immensely pleased with it. It has a glorious  
rich color. The only difference from the common Japanese Barberry  
is that in the spring the foliage assumes a rich bronzy red color just  
a trifle deeper than the color of the red Japanese Maple. The color  
is retained all the season, becoming more intense and more rich as the  
season advances, until fall, when it is very brilliant.

In order that they might not be introducing an alternate host for  
the wheat rust, for no one apparently knows the exact history of it.

(Continued on page 166)



## From the Highlands of the Carolinas



**EMBARGOES**, quarantines and other annoyances hold no terrors for the gardener who adopts native plants and bulbs for naturalizing. This fall and next spring you can easily build over your plantings with pest-free natives from the Blue Ridge.

**Cypripedium acaule**—Pink Lady Slipper. Strong plants \$2.35 for 10; \$20.00 per 100.

**C. spectabile**—Showy Lady Slipper. White to rose flowers in June. Strong plants \$4.00 for 10, \$36.50 per 100.

**Erythronium americanum**—Troutlily. Bright yellow flowers in early spring. \$1.00 for 10, \$5.00 per 100.

**Lilium superbum**—Turks-Cap Lily. The finest native lily for massing. Flowers orange with dark purple spots; inside bright orange. Largest select bulbs, 45c each, \$3.65 for 10. First size bulbs \$1.35 for 10, \$11.00 per 100.

My new booklet of Native Shrubs, Evergreens, and Perennials is now ready. If you have not received a copy, please advise me.

**E. C. Robbins,** *Gardens of  
The Blue Ridge*  
Ashford, North Carolina

Box 7

## Here Are Spring Flowers That Will Replace Daffodils

**UP** through the last snow Scillas, Snowdrops and Grape Hyacinths push their way—the first blooms in the garden. Use them freely to replace Daffodils which cannot now be imported.

**Scilla siberica.** Deep blue. 85 cts. per dozen, \$6.00 per 100.  
**Scilla campanulata.** White or blue. 70 cts. per dozen, \$4.00 per 100.  
**Snowdrops.** Lovely among shrubs. 60 cts. per dozen, \$3.75 per 100.  
**Grape Hyacinth.** Dainty bell-shaped blooms. Increase yearly.  
Blue. 40 cts. per dozen, \$2.50 per 100, \$20.00 per 1000.  
White. 70 cts. per dozen, \$5.00 per 100, \$45.00 per 1000.

Gorgeous Lilies, that bloom in mid-summer are available now. So, too, are hundreds of perennial plants that thrive best when transplanted in autumn. All of them are described and priced in

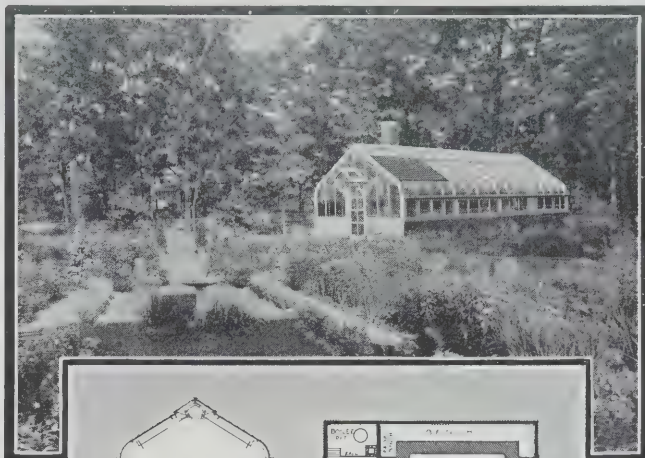
### Waterer's Autumn Catalogue

of Hyacinths, Tulips, Lilies, and other bulbs, plants and seeds for autumn. If you do not have a copy write to-day for one.

**HOSEA WATERER, Seedsman and Bulb Importer**  
714 Chestnut Street Philadelphia, Pa.



## Hitching \$1700 House



## \$565 Down And 12 Monthly Payments

**I**SN'T it so, that you have always wanted a greenhouse, but haven't quite felt like making the outlay in one single sum? Also, that when you inquired about their price, they seemed a bit high?

You'll be happy to know we have overcome both.

The complete materials and entire equipment for this greenhouse, giving you 487 square feet of flower-filled June, 365 days of the year, will cost the surprising small amount of \$1,700.

You need pay but \$565 down and the balance divided over 12 months.

That means you can have your greenhouse at once, and start right in getting your flowers in it, so they will be blooming freely as soon as the outside garden has passed.

Send at once for the booklet giving detailed facts and additional views.

If you prefer, our experienced erectors can put the house up for you at a reasonable price.

## Hitchings and Company

General Offices and Factory  
Elizabeth, N. J.

New York  
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402 Coal Exch. Bldg.

Albany, N. Y.  
P. O. Box 921

Boston  
161 Massachusetts Ave.





162



142



102



425



220

*"Give us  
bathrooms  
we can be proud of!"*

**T**HOUSANDS of people today who take pride in the attractiveness of their homes are replacing old, dark-colored toilet seats with handsome Church Sani-white Toilet Seats. These people take pride in seeing that all such appointments of refinement which guests notice and appreciate are always in perfect condition.

The Church Seat stays permanently white. Its durable sheathed surface is handsome as ivory. It will not crack, discolor or wear off. Quickly installed on any toilet. Easily taken off and reinstalled if you move. At any plumber's.

SEND FOR FREE copy of our book, "An Easy Way to Make a Bathroom More Attractive," and free sample of Sani-white Sheathing. Mail coupon today. C. F. Church Mfg. Co., Dept. L5, Holyoke, Mass.

C. F. CHURCH MFG. CO., Dept. L5, Holyoke, Mass.

With no obligation on my part, please send a free copy of your book, "An Easy Way to Make a Bathroom More Attractive," together with a free sample of Sani-white Sheathing to:

Name .....  
Street .....  
City ..... State .....

(Continued from page 164)

origin—announcements were delayed until the U. S. Department of Agriculture had thoroughly tested it and found it did not act as a host for wheat rust, and decided it was a true sport or mutation of Japanese Barberry.

## California Garden Calendar

**D**URING this month deciduous trees and shrubs may be transplanted, so that new root growth may begin before spring. Also such evergreens as Pittosporums, Magnolias, Laurels, and Camellias may be planted. The soil should not be too wet or sticky but just moist and loose enough to be worked in among the roots.

The early rains generally begin in California in September, and October brings the first good rains, and makes the garden ready for spring planting. Grass will be coming up everywhere in and out of the gardens, and it is a good plan to get rid of the weeds while they are small and easily handled.

Continue planting the spring bulbs, adding Tulips to the list as well as Hyacinths and Montbretias. In selecting Tulips, take the Darwin Hybrid, Breeder, and Cottage groups rather than the early varieties, as the weather of early spring forces them into bloom before their stems have attained the proper height. They should be planted in soil enriched with manure above and below the bulbs about three inches apart, and in the warm interior valleys should be in partial shade and given plenty of water in the absence of rain. It is well to plant annuals in the Tulip beds to prevent the growth of weeds and to hide the fading foliage.

Watsonias and other South African bulbs such as Freesias (both white, the primrose yellow and the new colored hybrids), the Iris, Sparaxis, Tritonias, and the early Dwarf Gladiolus may be set out now, and they will bloom in April and May. The once popular Calla lily is so effective when grown in borders or clumps should be planted in October and given plenty of water.

Anemones and Ranunculus though not bulbs, strictly speaking, may also be planted this month and continued until December. Plant the Lily-of-the-valley in partial shade, and keep continually moist. It is better to set out the clumps rather than the "pips" as they bloom better. All Lily bulbs should be examined for the destructive wireworms and wireworms, and if they are found, take up the bulbs, dip in water diluted with soot and then replant in another location in fresh soil, with the bulb as deep as twice its greatest size, allow greater depth if the soil be light and sandy.

Give Dahlias liquid manure and remove all faded blossoms, taking care that they are all correctly labeled before the blooming season is over. Cuttings may also be made now of Geraniums, Penstemons, and Lavender, and new lawns may be started this month with autumn sowing, before the ground gets too cold. Keep well watered and when the new grass is about one inch high, it should be rolled so as to make the ground firm and to prevent marking by the lawn mower. If there are any brown spots on the old lawn, rake the surface lightly, and sow lawn seed, covering with straw or old manure. Or the topsoil may be removed and replaced with fresh turf.

All the hardy annuals may be sown now in the open ground, such as Poppies, Larkspurs, Scarlet Flax, Salpiglossis, and Scabiosas, the native Lupines, Eschscholtzias (California Poppy), Godolite, Sweet Alyssum (Farewell to Spring), Nemophilas, and Hollyhocks may also be sown now, but if exact reproduction of color be wanted, it is best to make cuttings of the new growth springing up at the base of the plant. Sow also Primulas, and Cinerarias in the shade. Pansies and Forget-me-nots. Primroses and Delphiniums may be taken up, divided and replanted, also perennial Phlox and Doronicum if they have not been moved for several years. Primulas, Forget-me-nots, and Phlox should be planted in partial shade, but the Doronicum requires full sun as it blooms early in the spring.

Set out Amaryllis bulbs now and divide the old bulbs if crowded, as soon as the blossoms fade, before new growth begins. Plant the stem about two inches below the surface of the ground.—E. U.

## Garden Activities in the South



**W**ITH the first cool days of fall come, even in the Far South, fresh energy and the desire to work in the garden. Summer flowers have gone sadly to seed, but the garden should be given new life if given prompt "first aid" treatment, beginning with the middle of September we have a season of springtime, both as to blossom and planting. Annuals, perennials, and bulbs may all be put in during the mild October days; some will

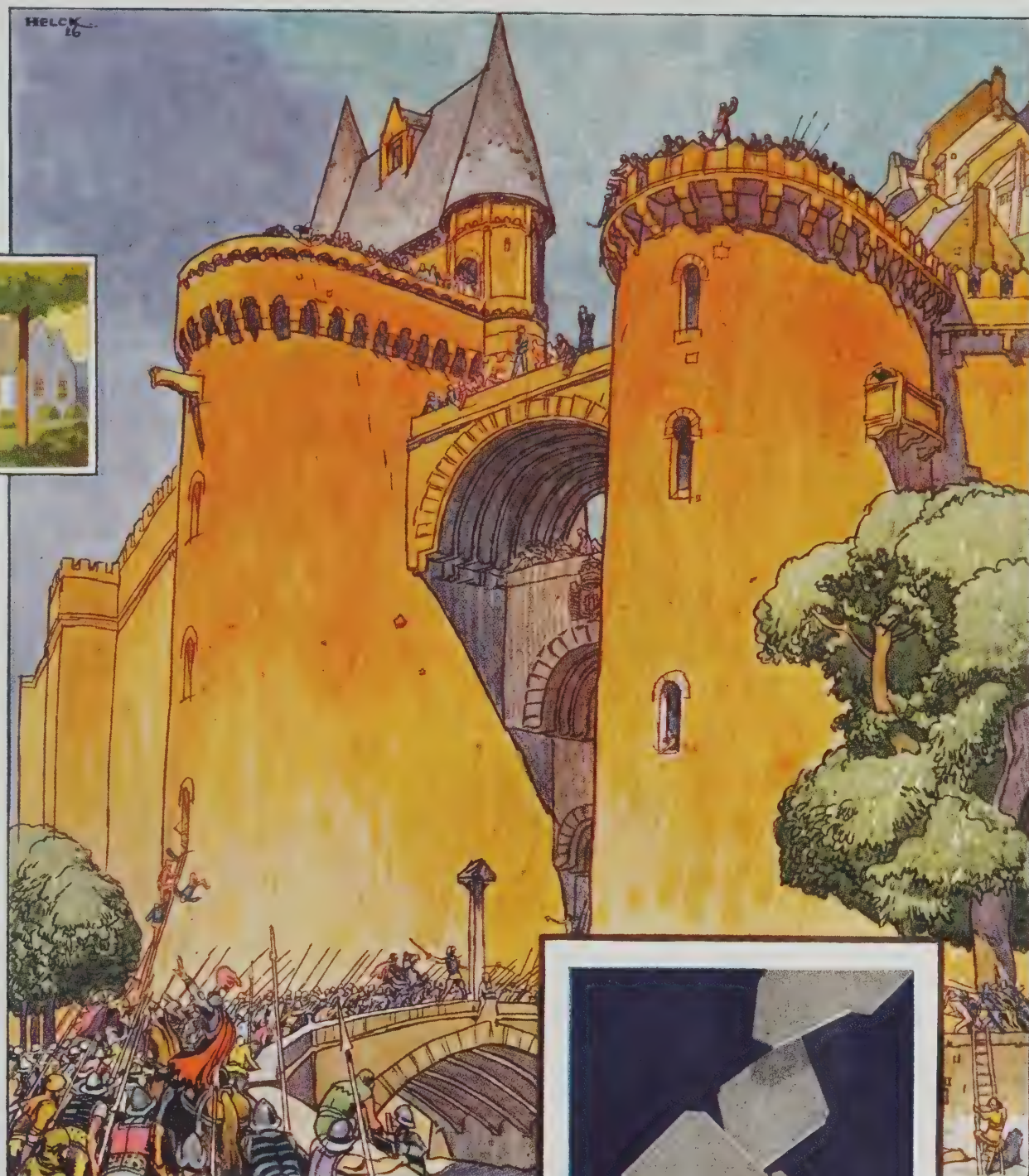
(Continued on page 170)



HELOCK  
26



Each shingle really two shingles in one. One side a soft, quiet gray; the other side beautifully variegated in several permanent colors.



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TODAY the strongest defenses for our homes, like the ramparts of old, are also stone—Johns-Manville Asbestos Shingles. Each is a tiny bulwark of Asbestos rock fibre. Each is a fire wall, a weather wall and immune to the onslaughts of decay and corrosion.

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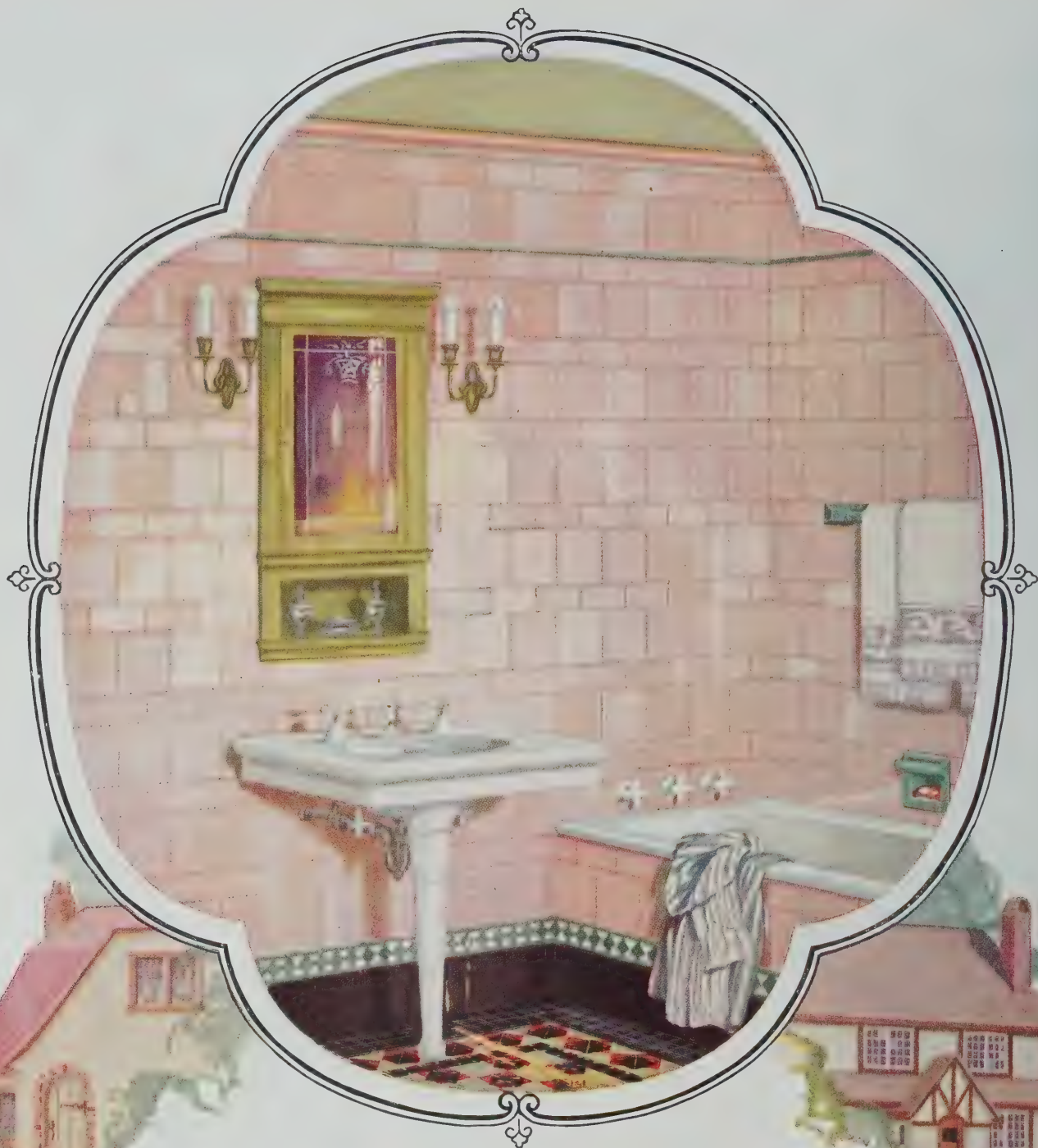
shape, shown in the picture above, they fall within the same price levels as those temporary roofing materials which you only expect to last about ten years. They are really the most inexpensive of all fire-safe and permanent shingles.

Send for literature to Johns-Manville Inc., 292 Madison Avenue, at 41st Street, New York City.



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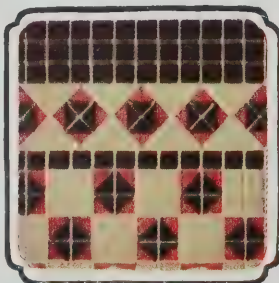




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That is what the admiring visitor will invariably say upon seeing Tilework like this. From the reasonable cost of Association Tiles there are generous returns in unfading beauty—ease of cleaning—permanence of service—and the satisfaction of knowing you have the best. Association Tiles give the *modern* touch to re-modeled homes. Of course they should be used

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in all new construction—in bathrooms, kitchens, for sun-porch floors, fireplace facings, and at points where a supremely fine decorative material is desired.

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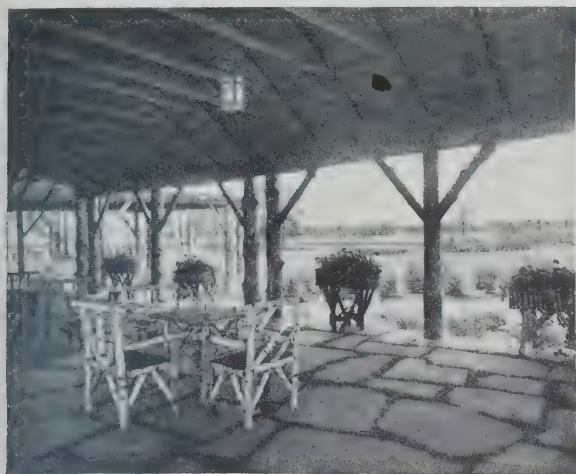
ALHAMBRA TILE CO., Newport, Ky.  
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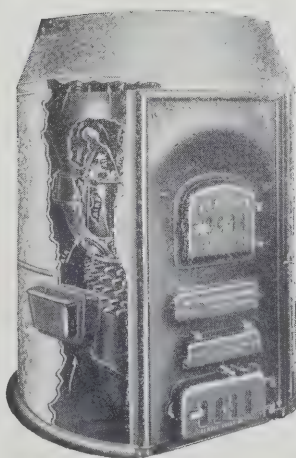
## Celebrated Thatcher TUBULAR Warm Air Furnace

Two special features of this furnace make it in effect a *ventilating* as well as a *heating* plant.

*The Porcupine Fire-Pot*, with its projecting cast iron pegs, heats the air more quickly.

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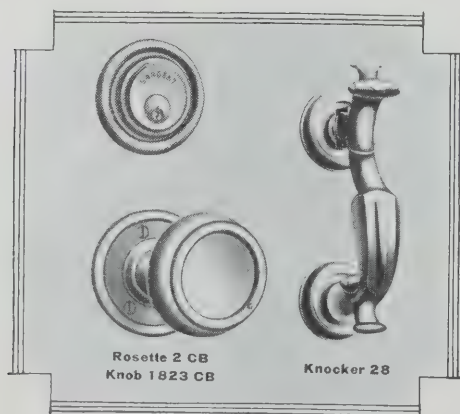
## As staunch as the doorway . . . as lasting as the home

*To friends the door should smile a welcome. But to others—who would threaten your peace or possessions—it must stoutly close the way. Beauty—security . . . these meet when entrance doors are equipped with Sargent locks and hardware of solid, time-defying brass or bronze.*

THE Sargent cylinder lock, now so universally used on entrance doors, does not yield except to the proper smoothly fitting key. It is not big or brutal-looking (all you see of it is the face and little circular key-plate on the door), but it embodies powers of resistance that add to your peace and comfort. It can be master-keyed in combination with the Sargent cylinder locks at side, back and garage doors so that one key will open all. Connecting with it are knobs and handles in so many handsome designs that you can be sure of obtaining just the correct friendly patterns for your door. Write for the Colonial Book and with your architect choose appropriate pieces for every door and window. Sargent & Company, Hardware Manufacturers, 48 Water Street, New Haven, Conn.

# SARGENT

LOCKS AND HARDWARE



(Continued from page 166)

bloom before Christmas, while others will give us our earliest spring flowers, from January on to May.

Those who have left their Paper-white Narcissus in the ground will find them just putting up this month, and this is a good sign that it is time to plant others for later blossom (for we can grow the Paper-white Narcissus, both indoors and out, all winter here,) and also to set out other Narcissus, Jonquils, Daffodils, Grape Hyacinths, Roman Hyacinths, Snowflakes, Oxalis, Easter Lilies, and other winter and spring flowering bulbs.

Tulips and Dutch Hyacinths are not very successful here unless the winter is unusually cold; nor are Scillas, Snowdrops, and Crocuses. Better luck may be expected with Anemones and Ranunculus if given care; but the most generally useful Dutch bulbs are the Paper-white and Tazetta Narcissus, the Campenelle Jonquil, the Chinese Sacred Lily, and a few of the long-trumpeted Daffodils like Sir Watkin, with the French forms of Roman Hyacinth, and the little white Snowflake (*Leucojum vernum*.)

Madonna Lilies do not thrive here, though they can be grown with care; but in their stead we may have magnificent specimens of the Easter Lily (*Lilium longiflorum*), which, though not really native, is commonly called the Creole Lily because it will naturalize itself in old gardens. It likes to be let alone, and should not have manure placed near it, but humus from the woods.

Oxalis, which likes an acid soil, does well in places like New Orleans where the soil is a stiff clay. The winter-blooming sorts, such as "Grand Duchess" and "Bermuda Buttercup" are as successful as the more common varieties are fine for window-boxes and borders and may even be naturalized in the grass.

Roses begin to bloom again in October, and are often handsomer in the autumn than in the spring, as there is less wind. But before they leave the semi-dormant state that the hot dry days of September induce, they may be transplanted successfully, cut back and freed of dead wood and leafless twigs. Radiance, Red Radiance, and White Maman Cochet are the most popular Roses in New Orleans, but there are many others seen in the gardens, such as Killarney (both White and Pink), Lady Hillingdon, Mrs. B. R. Cant, Sunrise, Frau Ka Druschki, Paul Neyron, President Taft, Etoile de Lyon, the old-fashioned Louis Philippe, Eugene Marlitt—a pillar Rose which blooms all the year—Richmond, Hermosa, Charles Dingee, Duchesse de Brabant—all bush Roses which survive much neglect and will blossom gratefully before Christmas if given a little attention and fertilizer at this time. Of the climbing Roses, Tausendschon seems to do better than Dorothy Perkins; American Pillar flourishes, and the Climbing American Beauty is a mass of color in spring; while the old-time Lac Banksia is only rivaled in loveliness by the newer Silver Moon. None of these, however, will blossom until spring, but Reine Marie Henriette, Mrs. Robert Peary, and other Hybrid Teas will.

There are a few shrubs which should be set out now for winter bloom. The White Buddleia blooms in December and January, and so does the Winter Jasmine, a climber of uncommon beauty, with deep green leaves and white blossoms. Advice given in more northerly latitudes for spraying, cleaning up, pruning and spading the ground may be followed here, though the pruning must be done with discretion since many plants are likely to bloom a second time if not too soon cut back.

In addition, the advice given for March and April as to planting "spring annuals and perennials" will be just as timely. This is the best time for planting seeds of Pansies, Sweet Peas, English Daisies, Carnations, Columbine, Candytuft, Calendula, Pinks, Poppies, Snapdragon, Sweet William, Sweet Alyssum, and a host of other early blooming sorts. Except for Sweet-peas, Poppies, Larkspur, and other plants with deep tap-roots which dislike to be moved, these should be planted in seed-beds or frames, and set out later.

Practically all the early vegetables may be planted now. But Artichokes and Strawberries should be set out. It is two months too early to move fruit trees, or shade trees, as they are not dormant.

For the winter lawn, plant English Rye, broadcast with river sand and manure, over the Bermuda lawn. It will give a green expanse when the Bermuda is killed down by cold, and after the Rye is dead the Bermuda comes out for spring and summer.

Ferns should be divided and new pots started for the house. Variegated Vinca, the silver-and-purple Wandering Jew, Bromelias, Begonias, Impatiens sultana, and Carnations can be grown indoors, placed near a sunny window, as well as Narcissus, Hyacinths, Freesia, Calla-lilies, and Lilies-of-the-valley.

Snapdragons and Stocks and Chinese Pinks that have been blooming all summer will do even better the second year, if the old stalks are cut back and the plants well mulched.—E. H.





## It's the Charm of the Open Fire

**B**ASKING before an open log fire on long winter evenings—therein lies the charming luxury of the fireplace. Its practicability comes on spring and autumn evenings or in supplementing the heating plant.

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quickly yield to a new treatment

Amazing new household machine  
scrapes, refinishes, waxes

**O**FF comes the old, disfigured varnish to be at once replaced with a new and beautiful finish.

Not a mere shining up of the old homely surface, but an entirely new surface . . . applied after scraping off the old one.

The cost is but a fraction of ordinary methods . . . much less than a floor contractor's charge.

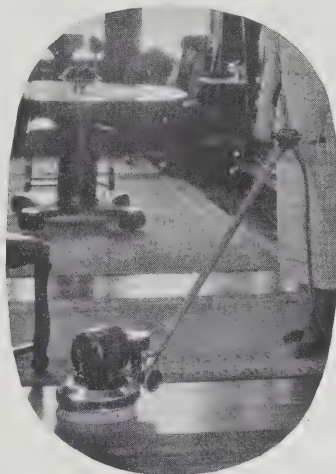
An amazing new machine which plugs into an electric light socket like a vacuum cleaner, and requires no more skill to operate, enables you to do the job yourself. It takes off completely the old varnish . . . sandpapers the floor to velvet smoothness . . . vigorously rubs in coats of wax . . . then polishes the wax to a lovely luster.

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of scraping off the old varnish, is sure to come. Refinish once the Ponsell way, and you will never need to have them scraped again.

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We have branch offices in 24 cities ready to serve you. Upon request, we offer a FREE demonstration in your own home. Of if you are too far from our nearest branch, a 10-day FREE trial.

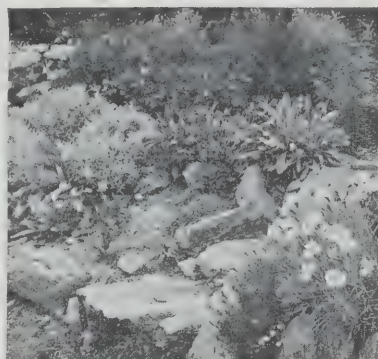
But first write for a complete description of this marvelous little machine, and what it does. Tear off the coupon now as a reminder, and then mail to us. We promise you an answer promptly.

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Please mail me complete information and prices regarding your Electric Floor Machine. This does not obligate me in any way whatever.

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## Rock Garden Dreams?

Here is plant material suitable for making garden dreams come true. With the exception of the dwarf Sedums, all plants offered will enhance the beauty of your hardy border equally well.

- 24 Sedums, 2 each of 12 named varieties, \$3.75.
- 12 Special Rockgarden flowers, my selection, \$2.50.
- 3 Delphiniums, White Summer Cloud, the largest single white in cultivation, field-grown plants, \$2.50.
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At above prices, all plants are delivered postpaid to your door.

Special Friendship-building offer:—With every order amounting to \$5.00 or over (direct from this adv.) I will send a packet of 200 seeds of White Delphiniums Free.

Many other advantageous Offers will be found in my "Fall Planting Offers" which I shall be glad to mail free upon request.

W. A. Toole Garry-nee-Dule  
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## Garden Cleaning Time!

Destroy all rubbish, preferably by burning. Compost all easily decaying foliage plants, grass clippings etc. and then spray with



Yes, spray the compost heap, too, for it is bound to harbor the larvae of some insects. All spraying done now helps to keep down the insect crop of the future. The free use of Melrosine in your garden stands for cleanliness, healthier plants, better fruits and flowers.

At your dealers or we will supply direct. Descriptive booklet free

## GARDEN CHEMICAL COMPANY

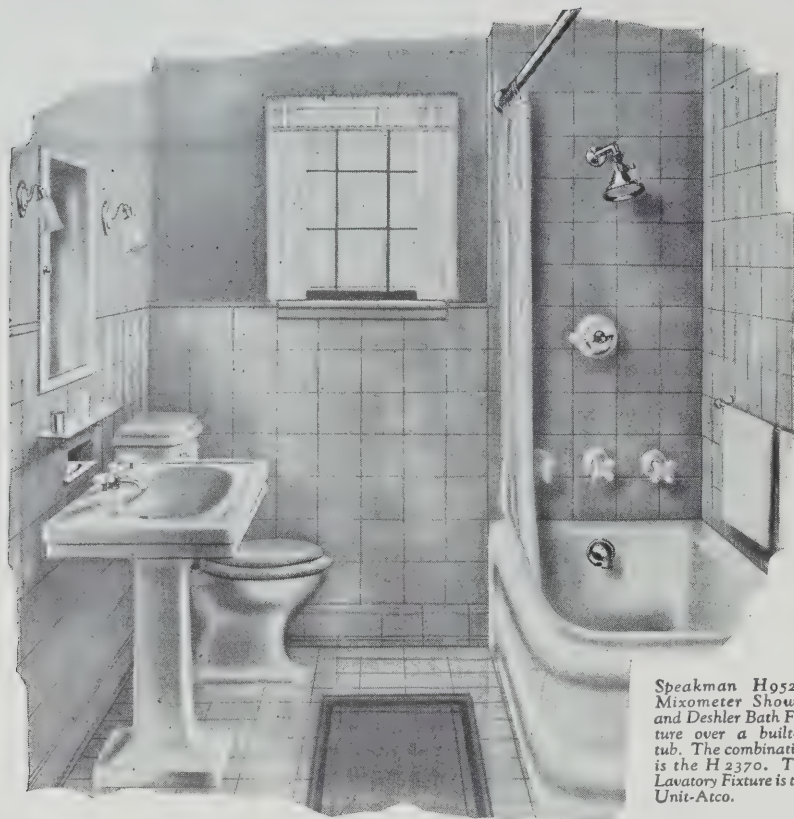
Park Avenue & 146th St.  
New York, N. Y.



# COVER UP THE SHOWER

## The True Colonial House

(Continued from page 142)



Speakman H952 1/2 Mixometer Shower and Dasher Bath Fixture over a built-in tub. The combination is the H 2370. The Lavatory Fixture is the Unit-Aico.

## and the Bathroom Seems Incomplete

*The bathroom IS incomplete without a shower—it is the modern touch*

—But you want to make sure that your shower itself is modern.

The Speakman Company has developed and manufactured showers for the last twenty-five years of the fifty-seven years which we have been identified with the plumbing industry.

The Anyforce Head, which controls the water's force, and the Mixometer, which regulates the temperature, are examples of this development. There are Speakman Showers for all kinds of installations—over a tub or in a stall.

Then there are also Speakman Bath and Lavatory Fixtures which have behind them this same development by the Speakman Company. Handles and escutcheons on Speakman Bath and Lavatory Fixtures harmonize perfectly with the handles and escutcheons on Speakman Showers.

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# SPEAKMAN SHOWERS and FIXTURES

SPEAKMAN COMPANY, Wilmington, Delaware

Please send me folder and literature on the Speakman Line of Showers, Bath, Lavatory and Sink Fixtures.

Name.....

Address.....

England winters soon proved too much for this impermanent and the builders early came to cover the whole building with overlapping strips of wood, hand-rived to a surprising thinness, were the first clapboards. These were not painted. The white came after 1800 and was preceded by other colors—probably the being a mineral red.

Another curious example of the persistence of tradition is seen in the universal use of oak for these early frames. Other woods would have been had for the cutting, far more easily worked and not lacking in strength when used in such generous sizes, but the builders always used oak in England, so oak it had to be here. Not until after 1800 did the builders turn to the easily worked white pine.

In plan the seventeenth century house was simplicity itself. Houses started with a single first-story room, the "hall" or "kitchen room" at one end of which was the great chimney, fireplace, and so on. This great bulk of masonry was pushed to one corner far enough to leave a small entry or "porch," as it was called, in which was placed a modest stairway leading to the second floor. There was rarely a cellar, and if it were dug it was reached through an outside hatch. Few of the houses that we know now remained long without further additions. The logical second step was to add another room at the chimney end—see diagrams—which gave us in effect the predominant central-hall type so widely used to-day. When still more room was needed, the rear slope of the roof was carried on down to cover a lean-to across the whole length. This space was divided in curious ways, but most frequently a kitchen nestled against the chimney end, a middle, with a spare bedroom and a buttery at the end.

In the one-room and two-room plan the second floors are simply added; when the lean-to is added the space gained upstairs is really a low attic space, which, nevertheless, was occasionally utilized as "the kitchen chamber." Even the more important rooms were low-ceilinged probably, to conserve heat, the huge "summer-house" or central horizontal timber into which the second floor joists were mortised, coming perilously near to interference with headroom.

A still further step in expansion was what amounted to joining together a pair of two-room plans with a hall running entirely through the house between their longer dimensions. The two chimneys were moved each to the approximate center of its component so that the space formerly called the porch was divided in two rather narrow passageways flanking the chimney, the stairway being now located in the larger central hall. A variation of this plan puts the two chimneys each with its two fireplaces along the end walks of the house, with a single dividing partition between each pair of rooms.

These early houses had nothing of the sort we know as a porch. Even the entrance doorways were unprotected by a separate porch. There was usually a row of small panes, occasionally one of eye glass, above the door—a matter of necessity, since they admitted all the light that the entry received when the door was closed. The doors themselves in the earliest examples were of vertical boards, the outside, battened continuously on the inside with boards of the same thickness, the whole being studded with the head of the nail that held them together. With the wide lumber available the doors needed only two or three boards to make up the width of a doorway; these were joined with a bead-and-tongue joint similar to the joint in wainscoting. For the interior doors the battens were cut down to three, with beveled or beaded edges but, with these, paneled doors were frequently used in the more important rooms of the house.

Plaster had no place in these very early houses. The interior of the frame was covered with wood boards, run vertically from floor to ceiling and joined with a beading or other moulding along the joint section. For the ceilings the joists and larger beams were, except for the simple decoration of chamfering, left as they came from the broad-ax, the underside of the flooring showing between. A distinctive characteristic of this sheathing is the variation in width of the boards, which sometimes ran eighteen or twenty inches. White pine was commonly employed for this purpose and it seems to have been customary to leave it unpainted. The vogue for painting these interiors came later and there were few pieces of the old time-mellow wood that escaped it.

The floors were usually of oak—the boards again of varying widths but far wider than we can obtain to-day. Hard pine came into use later, but upon neither of these was anything in the nature of paint used.

Of the delightfully naïve hardware of wood and wrought iron there is no room to speak—nor of the simple furniture, pewter, pottery, and fabrics of the time. All of these offer a fascinating field for the student, the collector, or the home builder who would know more of the unaffected simplicity and forthrightness of our Puritan ancestors.



**W**hen Indian summer  
days are come—when with gay  
companions you saunter  
over the friendly fields  
—have a Camel!



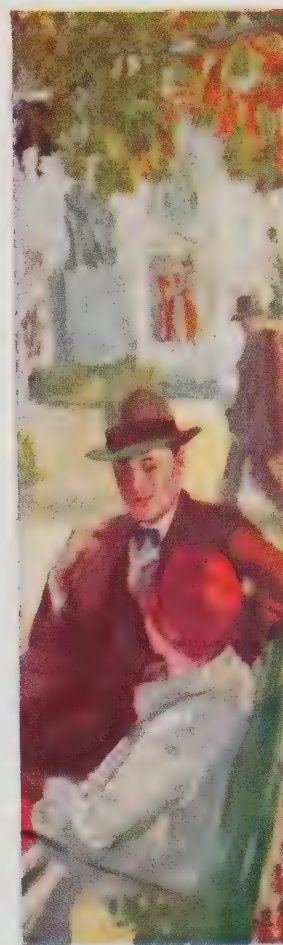
No other cigarette in the world is like Camels. Camels contain the choicest Turkish and Domestic tobaccos. The Camel blend is the triumph of expert blenders. Even the Camel cigarette paper is the finest—made especially in France. Into this one brand of cigarettes is concentrated the experience and skill of the largest tobacco organization in the world.

WHEN Indian summer days are here. And the smoky haze lies over the fields. When the merry notes of the horn, sounding after the coach and four, remind you of other days—*have a Camel!*

For life is never so complete, so joyous as when a lighted Camel sends up its fragrant smoke. On city street or country road, in any season of the year, no other cigarette was ever so rich and fragrant—so smooth and mellowly mild. When you become a Camel smoker, there's no end to your enjoyment, for they never tire the taste. All Camel days are happy days, for they never leave a cigarette after-taste. Money doesn't enter into Camel enjoyment. No matter how much you are able or willing to pay, you'll never get choicer tobaccos, more superbly blended, than you get in Camels.

So, this perfect autumn day as your trail leads over the fields or along the turning road—as it seems that no other day or place could be so restful, so friendly—

*Have a Camel!*



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LONG-STEMMED VARIETY—

This new family of Tulips is of stately, noble and dignified character. They grow 3 feet high and bear unusually beautiful flowers 3 to 6 inches in diameter. Very late flowering. Our Special Price offer is so low as to make a large mass of these showy flowers a matter of trifling expense. Take advantage of this offer now.

**12 Tulips .... \$ .60**

**50 Tulips .... 2.35**

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You'll get a choice selection of healthy bulbs, producing a great variety of colors—ranging from light tints of white, lilac, rose and brown to deep violet, brilliant red, dark brown and black. Postage prepaid.



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Produce the Anticipated Results

Contracts with the Holland growers specified largest sizes. Therefore in ordering you are assured the choice of their stock.

Plant bulbs in quantity this fall for a gorgeous display of radiant blooms next Spring. For your consideration a selection of a few of the outstanding varieties of Darwin and Breeder Tulips are listed below.

| Name             | Color               | Price per Hundred |
|------------------|---------------------|-------------------|
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| Baronne de La    |                     |                   |
| Tonnaye          | Vivid Pink          | 4.50              |
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Special collection of above:

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|------------------------|---------|
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Catalog illustrated in colors lists a great variety of Tulips, Narcissus, Hyacinths, Crocus, Peonies, Lilies, etc. Sent free on request. Write for it today.

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| Crocus         | 5         | 2.50   | 1.30   |
| Narcissus      | 5         | 9.75   | 5.00   |

All Prices Include Transportation Charges to Your Home

## The English Style

(Continued from page 133)

close-built suburbs without any reason, is pure affectation, and pretty apparent affectation at that, and while we have a certain number of houses which do approximate the English precedent, our so-called English work is for the most part very far from it. This is not in itself a bad thing, and if architecture is to continue to mean the housing of our people in comfort and beauty such change is inevitable; to do otherwise is to build stage scenery, as, for example, the imitation of thatched roofs by steamed and bent shingles. We can admit that thereby a certain picturesque quality is achieved, otherwise impossible except by the use of actual thatch, but it is after all stage scenery and not a roof; shingles so treated warp and split; the roof leaks; and roofs are meant primarily to keep out water.

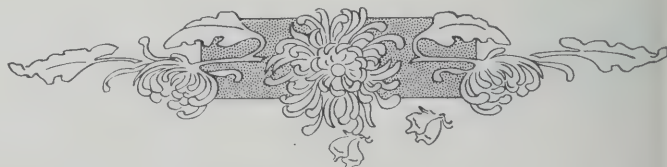
Even with such exceptions it is a style from which precedent can reasonably be sought, which is not the case with most other foreign styles, at least for use in our northern states; it has, or can be so adapted that it has the qualities demanded by our modern modes of living, and by our landscape. The Italian house, for example, has a roof so flat that it is hard to make it proof against snow or a driving rain, and to develop fully the loveliness of the Italian houses, their stucco walls and cull red tiles must be complemented by the dusty green of olive and cork trees, and the façades broken by the curious twisted foliage of the Cypress; and the Italian architecture depends chiefly for its splendid feeling of solidity upon the heavy unbroken walls with few windows and deep reveals, things practically impossible in a climate like ours which requires sun so badly in winter and air in summer; and our metal lath or terracotta walls look paper-thin under the heavy roofs.

But the English house has the things we need; the roofs will be snow proof; the windows are small units but can be multiplied into large enough groups; any native material can be used for the walls, since the historic examples of the style were so varied that no material is so closely associated with it in our minds, that a change in material constitutes a genuine break with tradition. Finally this style, which has existed for a thousand years, perhaps two thousand, without great change through such varying degrees of civilization must be fundamentally adapted to living conditions in the English climate, after all not so very different from our own; and if we find the old houses fitting to the English foliage of Beech and Oak and Lilac, they will fit our similar surroundings.

The things in our own so-called "English" houses which chiefly recall the original, are the use of groups of small windows with casement sash divided into small lights instead of large ones; the combination of several materials into a harmonious whole; and an easy and unsymmetrical treatment of façade instead of a formal and mannered design. Even those of our houses which most resemble the English correspond more closely to the modern than to the old examples, for in England as well as here, people do not live precisely as they did some centuries ago, nor do what are to-day the most economical ways of construction produce the same results as were produced by what used to be the most economical methods. Half timber is with us no longer structural, but a decorative wall treatment; our roofs of slate or tile are broken by many dormers, but the very factors which have led us so far from tradition, have produced a living architecture instead of a stereotyped copy, which may in time develop into a new school, or "period" in the history of art. We are already beginning to find many houses greatly to be admired for sheer loveliness of mass and proportion whose genesis we find difficult to determine; it cannot be said exactly that they are English or Colonial or Italian, and it is in work of this kind that lies the hope of the future in American architecture.

And it must not be forgotten that much of the charm of the old work lies in its craftsmanship. No two pieces were exactly alike, no two surfaces were the same, but that delightful quality which is almost always associated with hand work can no longer be obtained.

We cannot retrace our steps; our materials to-day are collected from sources far remote, and prepared for use not by one man or group of men working together, but by the operatives in mills who only know how to work a machine. It is impossible therefore to depend upon handicraft for effect; the design must be made in the office of an architect, and thought out by him; the accidental quality of the work no longer exists.





# In spite of the temptation to "Save" by using inferior materials build of FACE BRICK —it Pays

THERE is something very taking in the idea of building as much house for as little money as possible.

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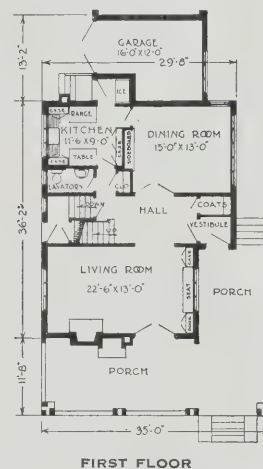


Detail of House  
shown at right

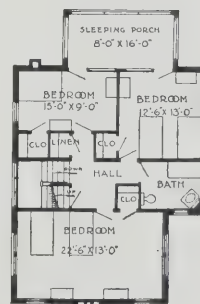


### Six-Room House No. 619

Designed for the Service Department  
of American Face Brick Association.  
Note floor plans below.



FIRST FLOOR



SECOND FLOOR

Details and description of  
this house found in the  
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## AMERICAN FACE BRICK ASSOCIATION

1748 Peoples Life Building, Chicago, Illinois







# Hearthstone Editor's Chat



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**IN BUILDING** a new home or remodeling an old one, hardware

## The Beauty of Good Hardware

absent from our houses has now been restored to favor, and happily so! It, too, has its own hard-

ware, small offset strap hinges for the top and bottom, with a straight center strap hinge. There are oddly shaped shutter dogs like a letter "s" to hold these shutters against the house. Shutters also have surface bolts quite in keeping with the heavy all wood shutters now being used, and which seem to hold such suggestion of ability to ward off storms or sudden assault.

Hardware means not only hinges and door-knobs and bolts and bars. Today this word embraces andirons and fenders, weather-vanes, foot-scrapers, tongs, torches and door-knockers as well as doorknobs and latches and it is for window as well as for door fittings. Moreover there are styles and periods in hardware fittings just as there are in houses. It would be quite as out of keeping to put Colonial hinges or andirons in a Louis XVI room as it would be to put a rag rug there!

Each period from Medieval times to our own has sensed the beauty and strength and pliability of iron and has created designs in this time-honored metal as well as in brass and bronze in harmony with the homes of that period. In our own Colonial days, craftsmen wrought iron into articles of such sturdy beauty that they are still outstanding examples of the smith's art and we of to-day are glad to copy them.

**T**HE modern architect draws upon the style of every nation and time with resultant wide variety in present-day homes. These houses demand adequate fittings and the modern craftsmen in metals have met this demand for suitable hardware and are reproducing for us all the old pieces, the strap hinges and quaint shutter fasteners, and at the same time are creating new designs of lasting beauty.

Whether this hardware be hand-wrought or forged, whether of iron, brass copper, or bronze, it is skilfully made, well designed and provided for every type of construction. This not only gives both service and satisfaction to the home owner but it adds actual sales value to any home. In the reproductions now being made, all surfaces are made rust-proof and are of such good workmanship that they in turn will become the heirlooms of tomorrow.

For trimming the outside of the door, we may have long, tapering straight strap hinges that end with the well-known tulip, curly lock or heart motif. If preferred, these may be had in what is known as an "offset" hinge, a strap hinge where the metal makes a right-angle turn at the side before stretching across the door. Another design that is very pleasing shows Etruscan influence and has the base of the strap split and curled and the tapered end waving like a letter "s". Each of these has latches and key escutcheons that match the design and add much to the period character of the door.

For the double Dutch door, these same hinges may be used in smaller size and either on the inside or outside of the door. For such doors, there is an odd fastener shaped like a quadrant that solves the question of security. And for these and all doors there are metal door checks that effectively prevent

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The American Brass Co.

slamming and are distinctly ornamental. Even the electric push button for porch lights carries the same motif as do the door knockers and door pulls and hinges.

**F**OR inside hinges, the well-liked H and L, or the single H and single L hinge, lends character and beauty especially if the woodwork be in white or ivory. For large, heavy doors, the old-time fashion of bolting and barring seems especially fitting, and to fill this need attractive surface bolts are made, large and heavy and suggesting great strength. These are shot through heavy plates fastened to the door and add a fine note of security.

For the kitchen, the simple locks, handles, hinges and drawer pulls are most attractive but where there is a large cabinet or a group of cabinets about the sink containing storage space, ironing board, broom closet, etc., small H and L hinges fittingly add a decorative note of black; and, to match them, there are carefully fashioned cabinet latches that suggest small bolts to fasten the doors and there are iron drawer pulls both sturdy and ornamental.

The shutter that for so many years has been

ware, small offset strap hinges for the top and bottom, with a straight center strap hinge. There are oddly shaped shutter dogs like a letter "s" to hold these shutters against the house. Shutters also have surface bolts quite in keeping with the heavy all wood shutters now being used, and which seem to hold such suggestion of ability to ward off storms or sudden assault.

**E**VEN the doorknob has taken on new design and added dignity. One manufacturer realizing the convenience of having the keyhole in the center of the knob where it could be easily found in the dark, is making his doorknobs in this way. This does not detract from the appearance of the knob and adds much to the convenience of the householder. Chimneys too, now have their own ornamental hardware insignia on their sides, the most common one being the large letter "s" in rust proof finish. As to weathervanes, their name is legion. Every sport is exemplified in these modern wind indicators; animals, grotesque figures, flowers, ships—artistically wrought of iron to stand against the sky and play with the wind. Lighting fixtures have kept pace with the demand for beauty and may be had in such good design and material that they add much to the charm of the home.

These very necessary pieces of household equipment are expected to last as long as the house itself. They must therefore be of materials that will stand the wear and tear of time. If of poor quality so that they become dull and shabby in appearance, they will spoil the beauty of any room. To tear them out is both costly and inconvenient; far better in the first place to buy fixtures of such good design that they will not be out of place with change of furnishings.

Most lighting fixtures are attractive when new, a mere surface finish will produce the pleasing effect. But for lasting satisfaction something more than surface is required: the material itself must be of good quality.

It pays to buy good hardware and the actual money difference between good and cheap fittings is so slight as to be unworthy of consideration. Good architects believe in good hardware and always specify it. Such hardware will be found good to live with. Doors will not sag; night latches will not stick; windows will raise and lower quickly and silently; locks will function; shutters will not blow open and break windows; drawer pulls will not come loose. Safety and comfort are independent in great measure on good hardware.

(Continued on page 178)



# Architects specify PRESTON SHINGLES *for three reasons*



PRESTON Shingles harmonize perfectly with any type of architecture. Four soft color tones—Red, Blue-black, Green and Sunset—are produced by the slate and stone particles with which the shingles are surfaced.

Preston Shingles produce a distinct shadow line. Preston "Massive" is the thickest flexible asphalt shingle on the market, and one-third thicker than a standard No. 1 Slate Shingle.

Preston shingles have remarkable endurance. This is due not only to this thickness but because they are a solid body of asphalt.

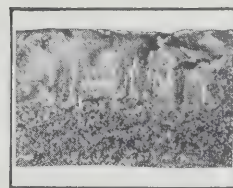
Whether you are planning to build or re-roof you will find many valuable homebuilding suggestions in our literature, which show the color effects of Preston Shingles. We shall also be glad to give you the name of a dealer who can supply Preston Roofing.

KEYSTONE ROOFING MANUFACTURING COMPANY  
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# Preston ROOFING



ENGLISH Cotswold Residence designed by Mr. Carl A. Ziegler, Architect, 1012 Walnut Street, Philadelphia, Pa., showing Preston Massive Rectangular Shingles.



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(Continued from page 176)

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GARDEN &amp; HOME BUILDER, GARDEN CITY, N. Y.

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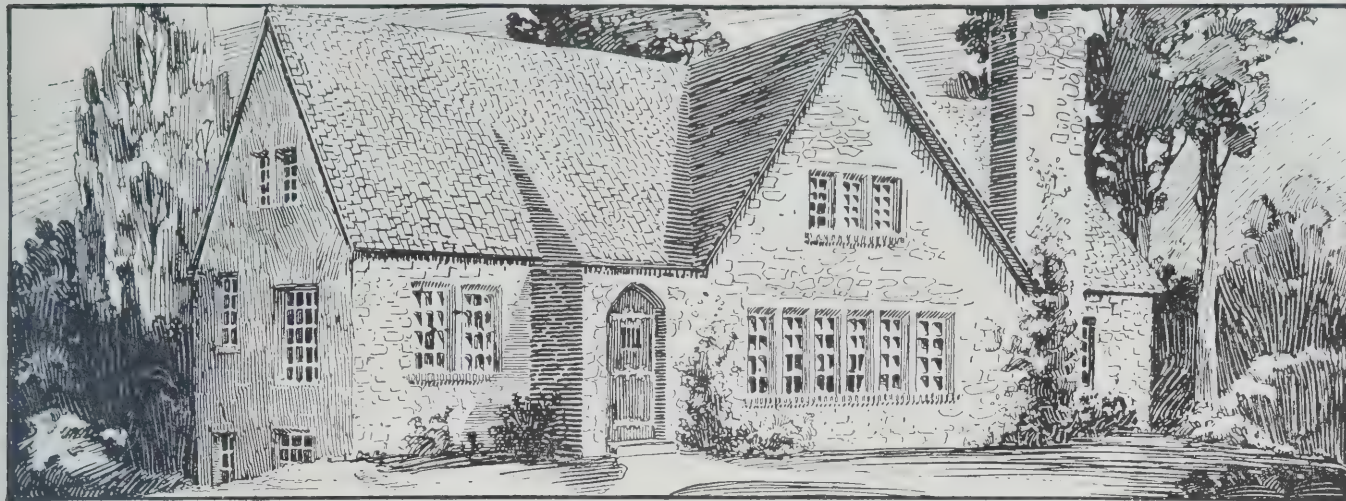
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OCTOBER



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The definite charm and distinctive effect of this unique product, the "English Thatch" in random widths, irregular courses and rough texture that completely eliminates hard and fast lines, sets a new roofing standard, giving a novel beauty to the modern home and an added degree of serviceability in a roof.

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NOTICE how quickly this radiator heats and how long it stays hot after fires are banked. You can secure Hoffman No. 2 Vacuum Valves at your neighborhood Heating & Plumbing Shop.

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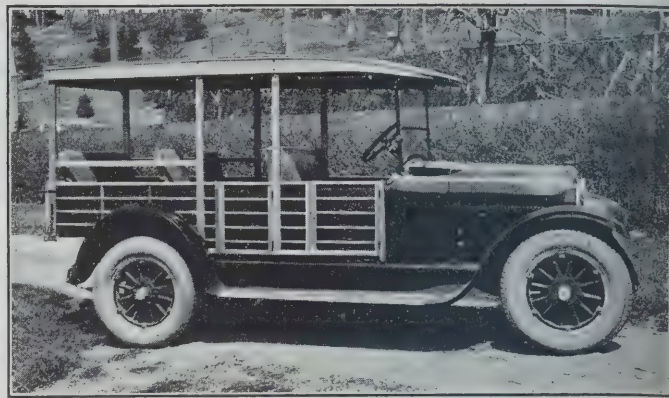
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The house I occupy has steam heat. Send me the booklet, "Locking the Door Against the Heat Thief."

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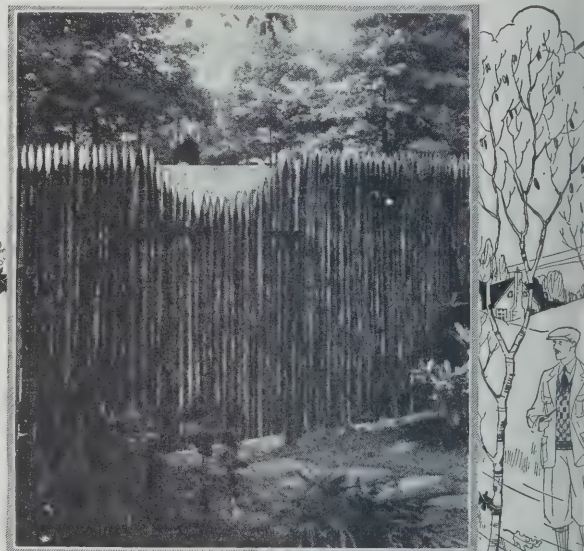
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*Makers of Suburban Bodies*  
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*You can save money by erecting Dubois now while labor is more available. Then, in the spring, all will be ready for early planting.*

*Send coupon below for interesting portfolio of Dubois illustrations. Also contains list of many prominent Dubois users.*



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For them the answer is Dubois. Made of live, split chestnut sap-

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ONE of the interesting sights of Chicago's fashionable North Shore suburbs—Wilmette, Winnetka, Lake Forest—is the beautiful homes equipped with Hartmann-Sanders entrances.

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Hartmann-Sanders Entrances are built complete, ready to set in place, to your specifications, or ours. New catalog G-52 of model entrances, gladly sent on request. Or send 30 cents for additional catalog G-34 of pergolas, latticework and garden furniture. Hartmann-Sanders Co., 2164 Elston Ave., Chicago, Ill. Eastern office and showroom, 6 East 39th St., New York City.

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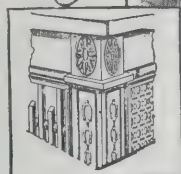
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Kernerator equipped home of Mr. Herbert Lubin, motion picture producer, Larchmont, N. Y. Architect, W. Kenneth Watkins.

# Garbage cans are not tolerated in Mr. Lubin's beautiful home!

GARBAGE cans and rubbish piles are as much out of date as the outdoor pump. So decided the owner and architect of this beautiful home. There is no foul smelling, germ breeding, unsightly accumulation of garbage. Instead, the convenient, sanitary time-tried Kernerator.

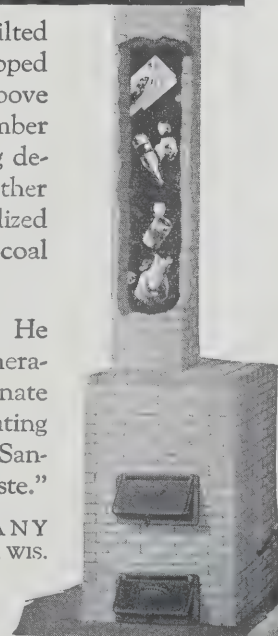


All waste—not only garbage, but tin cans, bottles, old magazines, wilted flowers and rubbish of all kinds—is dropped into the handy hopper doors on floors above and falls to the brick combustion chamber in the basement. An occasional lighting destroys all but metallic objects and other non-combustibles which are flame-sterilized for removal with the ashes. No gas, coal or fuel of any kind is required.

Consult your architect or builder. He knows and will recommend the Kernerator. Decide before you build to eliminate once and for all the filthy, work creating garbage can. Write for booklet "The Sanitary Elimination of Household Waste."

KERNER INCINERATOR COMPANY  
731 EAST WATER STREET MILWAUKEE, WIS.

The Kernerator costs no more than a good radio—but the radio can be added any time, while the Kernerator must be built in when the building is constructed.



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THE CHIMNEY-FED INCINERATOR

*Garbage and Waste Disposal  
without Leaving the Kitchen.*



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Lutton-Built greenhouse of Charles E. McInnes, Rydal, Pa.

## Bring your garden Indoors for the Winter

With a glass enclosure, you can extend your gardening joys throughout the year. You can have your favorite flowers and plants even when the snow is flying.

By looking over the variety of glass gardens illustrated in our new book, "Green-

houses of Quality," you will be able to visualize just what kind of greenhouse is best suited for your purposes. A copy of this interesting book awaits your request.

The first cost of a durable Lutton Greenhouse is spread over many joy-filled years.

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Architect

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OUR 1927 dahlia and gladiolus Catalog will be brimful of planting suggestions for your next year's garden. Be sure your name is on our mailing list.

CARL SALBACH

Originator and Grower

305 Creston Road Berkeley, California

## Getting the Most Out of Your Coal

(Continued from page 140)

mixed with live coals are almost sure to fuse (or melt) and thus form clinkers. So the practice of using siftings as fuel seems inadvisable. It invites further trouble. Instead of spending your time in sifting ashes, it will pay far better dividends if spent in thoughtfully analyzing the problem of running your furnace. Before concluding that you are losing no coal in the ash-pit, try throwing water on the ashes and see if any black coal appears.

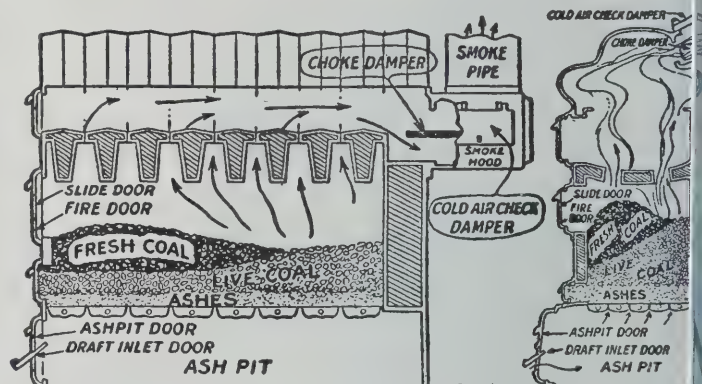
**Burning Anthracite Coal in Large Sizes.** Carry a deep bed of fuel at least level with fire door. Shake the grate to remove ashes and let the fuel bed, but stop when the first live coals appear. The best time to shake the grate is in the morning after the fire has come up.

Fresh fuel should be spread evenly over the entire grate area. In heavy firing, say 6 to 8 inches deep, can be made if desired and will last from 6 to 8 hours. For quick kindling, the fire bed should be made fairly hot before adding fresh fuel.

After firing, keep the dampers wide open until blue flame appears, then check off the draft as much as necessary, to keep the fire burning at the desired rate. The proper setting of the dampers must be learned by experience for each furnace; this is because of the variation in draft available for different installations.

Clean out flues once a week unless experience shows that an inconsiderable amount of soot has accumulated.

**Burning Anthracite Coal in Small Sizes.** Carry only as deep a bed as the size of coal and available draft will permit. This will mean a thin fire when using No. 1 Buckwheat, the smallest size of coal feasible. Be especially careful in shaking the fire to maintain a layer of ash



Copyright American Radiator

COKING METHOD OF FIRING SOFT COAL IN TYPICAL FURNACE. Sectional boiler or square type of furnace (left); and, at right, round boiler or circular type of furnace

on the grates so that coal will not be lost in the ash-pit. Too heavy a layer of ashes reduces the draft.

Shake out the ashes only after fresh coal has been added and thoroughly ignited. Shake the grates gently to avoid breaking up the bed.

If the fuel bed forms an arch and does not settle, use a poker carefully around the edges and then with the flat side of the poker push down the center of the fuel bed as evenly as possible.

Never disturb the fire any more than necessary. Stirring it up breaks up live coal and ashes and forms clinkers. If clinkers do form, it is best to pry them upward through the slicing door. Large clinkers will have to be removed through the firing door.

Small size anthracite may persist in giving clinker trouble if the fire is turned on most of the time. It is then necessary to use fuel of larger size during severe weather.

Fire often and in relatively small amounts, always leaving a bright spot in the fuel bed at least four inches in diameter. This will allow a torch to burn the gas formed by the fresh fuel. It is good practice to fire on only half of the fuel bed at a time. Smothering the fire with a blanket of coal wastes the gas and presently causes the furnace to "back fire" with an explosion.

Open the slide in the firing door to assist in burning off the gas from freshly fired coal.

A good way to learn to use a fine size anthracite is to start with a mixture of large and fine coal. The proportion of fine coal may be gradually increased as difficulties are overcome and confidence is developed.

Clean the flues once a week.

(Continued on page 186)





Have you tried that  
Extraordinary Cigarette

Herbert  
**Tareyton**

*"There's something about them you'll like"*

**TAREYTONS ARE A QUARTER AGAIN**



# Whittall Rugs

*The wonder is that rugs  
so beautiful can  
be so durable  
yet not  
expensive*



*Whittall catalog  
in colors will be  
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**W**HITTALL Rugs have enabled thousands of homes to gratify their longing for fine floor coverings with true economy. From the standpoint of lasting satisfaction, no equal expenditure can compare with a Whittall Rug. Its beauty gives an added value which costs you nothing.

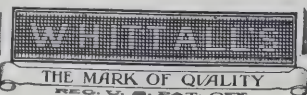
Whittall Rugs have nothing in common with those cheap, tawdry rugs which are "oriental" only because they come from overseas

The rug illustrated is a 9' x 12' Whittall Anglo-Persian priced at \$150, to which your dealer will add transportation charges

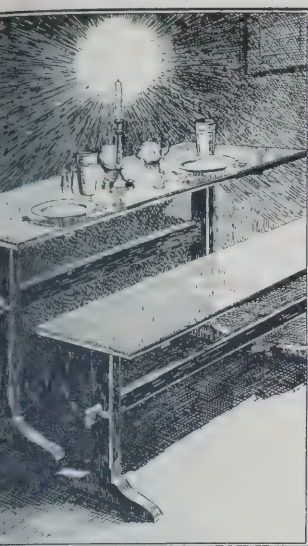
*Look for the name  
"Whittall" woven  
into the back of  
the rug you buy*

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ASSOCIATES**

**WORCESTER, MASS.**  
180 Brussels Street







# TRESTLE TABLE

ORIGINAL Trestle Tables are so rare as to be highly prized by museums and collectors. This is a reproduction, so richly reminiscent of Ye Olde Tavern days, that reason all the more welcomed by lovers of the quaint and old.

Trestle Table is used in dining room, breakfast alcove, kitchen, living room or sun porch. One or two benches are usually wanted with it, and a high Bench or Table may be ordered separately. The Table is 32 inches wide, in various lengths from 4 to 8 feet.

Finished to Your Order

Through the Leavens "Finished-to-your-order" plan, the Trestle Table and Bench, as well as many attractive pieces of Leavens Furniture, such as tables, chairs, desks, hanging bookshelves, breakfast sets and chamber suites, may be secured at a surprisingly reasonable cost, painted or any color you wish to match drapes, wall rugs or other furnishings now in your home. A beautifully illustrated booklet describing this popular plan of harmonizing a home is sent on receipt of the coupon below.

# LEAVENS Furniture

AM LEAVENS & CO., Inc.  
111 St., Boston, Mass. (Dept. Gio)  
Send your illustrated catalog and price list for finished-to-order Furniture.

# HODGSON Portable HOUSES



**"Withstood all kinds of weather"**

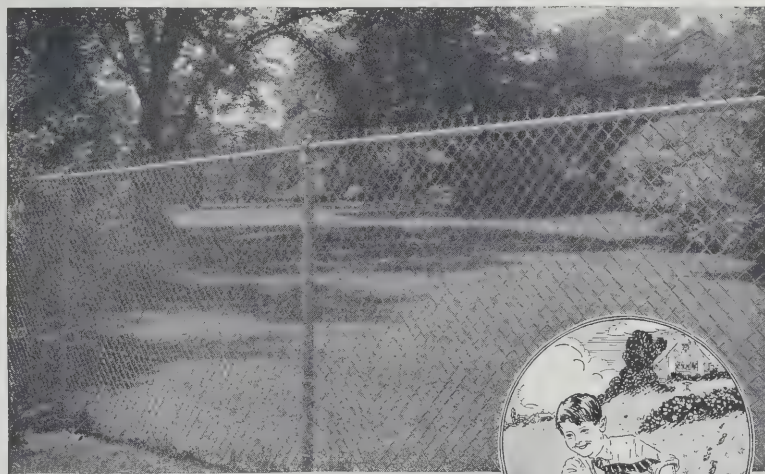
ALTHOUGH the smaller Hodgson Houses may be erected in a few hours with unskilled labor, when completed, they stand for years without repairs.

For Hodgson Houses are built in sections which lock firmly together. Carefully constructed of red cedar and Oregon pine—the most durable woods known.

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# PAGE FENCE

# Tulip Bulbs from Holland



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—famous importers of genuine Holland Bulbs—recommend the following special selections for lovers of fine flowers.

**Darwin Tulip Collections**

|            |                                               |                      |
|------------|-----------------------------------------------|----------------------|
| 50 Bulbs   | in 5 separate named varieties, our selection  | \$2 <sup>75</sup> =  |
| 100 Bulbs  | in 10 separate named varieties, our selection | \$5 <sup>50</sup> =  |
| 300 Bulbs  | in 15 separate named varieties, our selection | \$16 <sup>00</sup> = |
| 1000 Bulbs | in 20 separate named varieties, our selection | \$50 <sup>00</sup> = |

The varieties from which these collections are made up are carefully selected from our general list.

**Collection of Early Tulips for Indoor Culture**

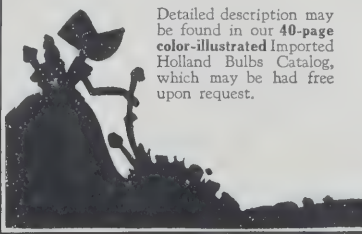
|           |                                              |                     |
|-----------|----------------------------------------------|---------------------|
| 25 Bulbs  | in 5 named forcing varieties, our selection  | \$1 <sup>95</sup> = |
| 50 Bulbs  | in 10 named forcing varieties, our selection | \$3 <sup>80</sup> = |
| 100 Bulbs | in 10 named forcing varieties, our selection | \$7 <sup>50</sup> = |

Pot up bulbs as soon as received, place in coolest and darkest part of cellar, away from heat. Keep soil moist. Bring up as soon as roots come through hole in bottom of pots. The more time you give them to root, the finer the flowers.

**Special Breeder Tulip Collections**

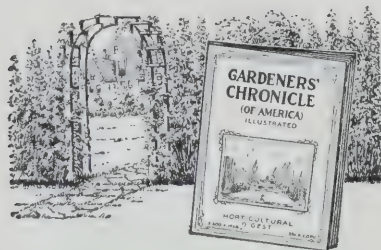
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|------------|-----------------------------------------------|----------------------|
| 50 Bulbs   | in 5 separate named varieties, our selection  | \$3 <sup>50</sup> =  |
| 100 Bulbs  | in 10 separate named varieties, our selection | \$7 <sup>00</sup> =  |
| 300 Bulbs  | in 15 separate named varieties, our selection | \$20 <sup>00</sup> = |
| 1000 Bulbs | in 20 separate named varieties, our selection | \$67 <sup>50</sup> = |

These varieties are made up by ourselves and contain assortments that will produce harmonious effects.



Detailed description may be found in our 40-page color-illustrated Imported Holland Bulbs Catalog, which may be had free upon request.





### "Rich in Interest"

"I find the July issue of the Gardeners' Chronicle rich in interest," writes Mrs. John Wood Stewart, Founder of National Plant, Flower and Fruit Guild. The contributors to the Gardeners' Chronicle actually grow plants and live with them the year round. They write out of a rich experience in practical gardening.

### The September Issue Contains:

Maintaining the Lawn by John Barnett; Bulb Culture in the Open by Charles Milburn; Hawthorne Hill by Dorothy Ebel; Deciduous Flowering Shrubs by James Donald; and Trees Along a Country Lane by Dr. E. Bade.

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Send us \$1 for six months' trial subscription, and we'll include the September issue free, while the supply lasts. Or send \$2 for a full year's subscription.



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Galloway Pottery adds interest to the garden, sun room and hall. These high fired strong and durable terra cottas include shapely Jars, Bird Baths and Fonts, Flower Vases, Pots and Boxes, Gazing Globes, Benches, etc.

A collection of over 300 attractive numbers is shown in our catalogue, which will be sent upon receipt of twenty cents in stamps.

GALLOWAY TERRA COTTA CO.  
3214 WALNUT ST. PHILADELPHIA.

## Getting the Most Out of Your Coal

(Continued from page 182)

**Burning Wood With Anthracite Pea or Buckwheat.** Carry a deep bed of fuel, even above the level of the fire door. Shake the grate to remove ashes and to lower the fuel bed, but stop when the first live coals appear.

Spread a thin layer of anthracite over the entire grate and allow a few minutes for this fuel to ignite. Next fill the fire-pot with coke, and allow this to burn until blue flame appears, then add another layer of anthracite.

After firing and seeing that the charge is ignited, check off the draft to the desired point for slow burning.

When banking the fire for the night, use less coke and more anthracite but otherwise fire in the same manner.

Clean the flues once a week.

Follow the rules for coke and anthracite, substituting block wood for coke. It is highly important to see that the fuel is properly ignited and giving off flame before closing off the drafts.

**Burning Bituminous (soft) Coal.** Keep heating surfaces clean. Flues should be cleaned twice a week or oftener if necessary.

Carry a good deep fire, ten to eighteen inches thick, depending on the depth of the fire-pot. It is generally advisable to keep the top of the fuel bed slightly below the level of the fire door.

After the fuel is partly burned, more heat can be obtained by breaking up the fire bed and making it level.

For quick heat fire only a small amount of coal. Always leave a bright spot showing.

When preparing to fire a heavy charge of coal that must last a long time, shake the grates slightly until light shows in the ash-pit. Push the live coals back, or to the side nearest the flue opening, heaping them up high on the sides of the fire-box. Put a lot of fresh coal into the deep hole just formed in the hot fire bed, sufficient to make it level with the burning fuel heaped up around the back and sides. Never cover all the burning surface. Leave a bright surface to ignite the gas and prevent a "flare back" or explosion.

A large charge of soft coal will burn slowly for several hours, giving out moderate heat. Should more heat be demanded, it can be obtained by breaking up the partly ignited mass with the fire tools.

Study carefully the use of the dampers. Usually it will be found that:

- The smoke pipe or flue damper should be open when firing fresh coal and should be partly closed after the fire is well started.
- The ash-pit damper should be well open to start up the fire, slightly open during the day, but shut at night.
- The check draft damper should be shut to start up the fire, and open partly by day and night as experience show necessary.

When fresh coal is fired, admit air over the fuel bed through the slide in the fire door. When smoking ceases, partially or entirely close the slide.

Do not let the fire burn too low.

Do not open the fire door to check the fire, learn to use the dampers to control the rate of burning. All air admitted above the fire in excess of that needed for combustion simply cools the heating surfaces inside the furnace.

Shake out ashes when necessary, but do not waste coals into the ash-pit. Close the ash-pit door while shaking.

Do not let ashes pile up under the grates. In this way grates "burn-out." Grates should last many years.

To avoid soft coal dust, keep the front of the coal pile moist with an occasional bucket of water.

In preparing the foregoing article the writer used rules for firing domestic furnaces as put out by the Fuels Division of the American Society of Mechanical Engineers, pamphlets from the U. S. Bureau of Mines and the N. Y. State Coal Commission. Helpful information was supplied by numerous manufacturers, including the American Radiator Co., The H. B. Smith Co., Richardson & Boynton Co., and others. An effort has been made to assemble and digest authentic material. It is hoped that householders and others interested will profit by having pointed out to them the way to better furnace operation. See also previous article by Prof. Randolph on "More Heat for Less Money," page 28 of the recent September issue.—Ed.



## Wohlert's Flowering Trees

America's  
Finest Collection



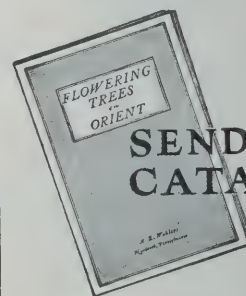
WE furnished the Japanese Government with more than 1500 flowering trees which they presented to Philadelphia in honor of our Nation's 150th Birthday. You can have these same gorgeous trees in your own garden. We have Japanese Rose Flowering and Weeping Cherries and Flowering Crabs in all varieties and sizes.

Our prices are surprisingly low.

A. E. WOHLERT

224 Montgomery Ave.

Narberth, Montgomery Co., Penna.



Big new improvement in Colonial Fireplace Damper recognized for over twenty years without a rival.

## Colonial Head-Throat and Damper

Insures right construction of the Fireplace Throat—the vital part in smoking. No key to mar the face of the fireplace. The new Lever Arm Operating Device (patents applied for) works right in any position in a design or construction of fireplace.

Build your fireplace with a Colonial Head and our FREE plans, then you won't go wrong. Complete fireplace mantels, grates, andirons, hood screens, etc.

Catalog of fireplace designs or catalog of complete fireplace furnishings on request. Specify which or ask for circular on New Colonial Head with Lever Arm Operating Device (Style G) or blue print showing common mistakes in fireplace construction. Suggestions are gladly given.

COLONIAL FIREPLACE CO.  
4641 Roosevelt Rd. Chicago.





## Symphonies in Color and Fragrance

A more charming sight than a well developed Peony plant in full bloom is hard to imagine. Each gracefully nodding flower seems lovelier than the rest and while Peonies bloom their beauty easily dominates the entire garden.

Here at Springfield we grow them by the millions. Millions of plants bearing more millions of flowers greeted the writer this past week (June 10-11) as he surveyed one of the most magnificent panoramas imaginable. Like a huge "crazy quilt," patches of pink, red, white, and myriads of other tints intermingling spread the eighty odd acres of the loveliest hardy perennial that grows. Viewed from surrounding hills, the sight was one never to be forgotten.

*You are cordially invited to let "The Glory Bloom we call the Peony" visit you*

It's a book well worth getting and having for reference. Chapters on how to enjoy Peonies for a whole month, how to judge the comparative merit of varieties, who is who among the best and the good points in favor of the rest—these are just a few of the topics covered in this, perhaps the most exhaustive treatise devoted to Peonies exclusively. Your copy is waiting for your call. Please ask for it and mention Garden and Home Builder.

### The Connoisseur Collection

These Peonies are just a little different from the ordinary kinds. This is a very exclusive set.

*Aurora*—Semi-rose type; late. Extra large, flat loose bloom. Color lilac-white with collar of milk white flecked with crimson, guards prominently flecked carmine. \$1.50.

*Estafette*—Semi-rose type; midseason. Clear crimson, shaded with brilliant amaranth with distinct carmine reflex and a large border of silvery rose. \$2.00.

*Edwin Forrest*—Semi-rose type; late midseason. Light soiferino-red with silvery reflex. \$2.50.

*Monsieur Martin Cahuzac*—Semi-rose type; midseason. Large, full, massive, well formed flowers; a perfect solid ball of deep maroon with garnet hues and brilliant black luster. \$3.00.

*E. G. Hill*—Semi-rose type; early midseason. Color a rich tyrian-rose or red, with a wide border of a silvery rose. \$2.50.

*Gigantea*—Rose type; early midseason. A most exquisite shade of bright pink or lilac-rose tipped with silvery white. \$1.00.

*Madame Emile Galle*—Rose type; late midseason. Color delicate seashell pink with touches of heliotrope and lavender. \$1.00.

*Jeannette Oppiger*—Bomb type; midseason. Salmon-pink with deep shading of rose at base of petals. \$1.00.

*Tourangelle*—Rose type; late midseason. Color, pearly white overlaid with delicate salmon and with shades of La France rose. \$5.00.

*Eugene Verdier*—Rose type; late. Very large compact double flowers. Color delicate Hydrangea-pink, outer guard petals lilac-white. \$2.00.

*Florence Nightingale*—Rose type; late. A majestic white of peerless beauty. \$1.00.

*Sarah Bernhardt*—"The Divine Sarah"—Semi-rose type; late midseason. Color apple blossom pink with each petal silver tipped, giving the appearance of a distinct border of pure white; fragrant. \$2.50.

This collection of 12 exclusive Peonies if ordered singly would cost you \$25.00. We will send the 12 Grand Strong roots by express prepaid for \$20.00. You may order them singly if you so desire.

**The Good & Welsh Peony Farms, Inc.**

*World's Largest Peony Growers*

**The Good & Reese Company, Sales Agents**

Department 700

Springfield, Ohio

## USE BUCKWHEAT HULLS SUPERIOR TO COMMERCIAL HUMUS

Especially satisfactory for winter protection as a mulch around shrubbery, or perennial flower beds and borders, on strawberry beds and other small fruits. Will not pack or mat to the ground. Will lighten heavy soil or add humus to sandy soil. Protects but does not smother small plants or Dutch bulbs. Holds soil moisture in summer when used as a summer mulch. Almost black in color, makes attractive bedding material.

### CHEMICAL ANALYSIS

Ammonia 1.6%, Phosphoric Acid .06%, Potash .75%. Compare this with Sheep Manure: Ammonia 2.25%, Phosphoric Acid 1.5% Potash 2%. You will see that Buckwheat Hulls also furnish considerable plant food.

Prices, f.o.b. Towanda—100 lbs..\$ 1.50 300 lbs..\$ 4.00  
1000 lbs.. \$12.00 2000 lbs.. \$20.00

Shipped during milling season, October and November.

*Terms—Cash with order*

**DAYTON MILLING CO.**

**Towanda, Pa.**

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**Roofs  
Flagging and  
Stepping Stones**  
Interesting shapes and choice colorings.

Send for circulars:

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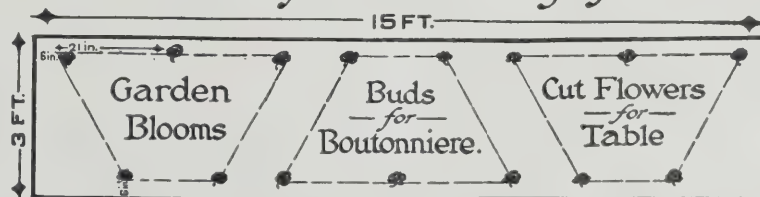


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Office  
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## The "Three Fifteen" Rose Bed

**A Triple-service Selection  
that you will enjoy.**



Fifteen Rose Bushes of three varieties planted as per plan will give you a worth-while showing and serve you in these three ways:

1. Five Bushes of one variety will give you Buds for Boutonniers.
2. Five Bushes of one variety will furnish Flowers for the Table.
3. Five Bushes will supply a showing in the Rose Beds continuously.

We will make a selection from our first quality bushes of Everblooming varieties that will meet all of your conditions and in addition give you this three-way enjoyment at the moderate cost of \$10.00.

**Fifteen Everblooming Rose Bushes for \$10.00**

*Transportation Prepaid and Delivery Guaranteed.  
One or more groups may be ordered at this rate.*

Our catalog describing over 100 selected varieties on request.

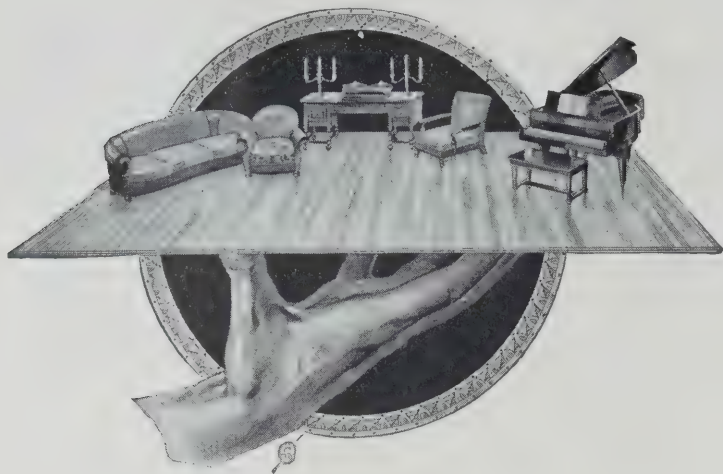
## New Brunswick Nurseries

Lincoln Highway

South of New Brunswick, N. J.

**Fred D. Osman, Prop.**





## If a giant lifted a Maple Floor—

It would rise like a great, smooth, one-piece area of hardest wood—because every piece is side and end matched to perfection—made for comfort, wear and beauty.

Maple is remarkably hard, tough-fibred and tight grained. It does not sliver, splinter or develop ridges. Years of wear simply make it smoother and more polished. Maple, therefore, brings not only lasting beauty but unusual cleanliness as well.

Beech and Birch, two kindred woods closely like Maple in qualities of wear, are richly beautiful when given a natural finish and also readily take an even stain.

For floors that will bring a rare combination of beauty and wear to your home—for floors that will enhance the value of your property—use Maple, Beech or Birch.

Let our Service and Research Department assist you with your flooring problems. Send us your questions or write for any of these booklets you wish.

- ☐ *The Floors for Your Home*
- ☐ *Color Harmony in Floors*
- ☐ *Three Native Hardwoods of Sterling Worth*
- ☐ *How to Lay and Finish Maple, Beech and Birch Floors*
- ☐ *New Floors for Old*

**MAPLE FLOORING MANUFACTURERS ASSOCIATION**  
1091 Stock Exchange Building, Chicago

—Guaranteed Floorings—

The letters **MFMA** on Maple, Beech or Birch flooring signify that the flooring is standardized and guaranteed by the Maple Flooring Manufacturers Association, whose members must attain and maintain the highest standards of manufacture and adhere to manufacturing

and grading rules which economically conserve every particle of these remarkable woods. This trade-mark is for your protection. Look for it on the flooring you use.

**MFMA**

# Floor with Maple

Beech or Birch

## New Walls for Old

(Continued from page 146)

studs or floor beams. In both cases it will of course be necessary to redecorate.

An advantage of such of these materials as are made of mineral is their resistance to fire. While a thin sheet of plaster is not sufficient to prevent the spread of fire it will retard it, and will be a protection to the wood frame. There is especial advantage in using plaster boards or boards made of asbestos and portland cement for cellars, ceilings, for as it is in this part of the house that most residence fires start, their spread will thus be checked for a time at least.

As prepared wall materials can be sawn and nailed as if they were wood there is no difficulty in their application, with the one provision that all edges must be solidly supported and firmly nailed. The different makes have varying characteristics that must be observed, but as each manufacturer issues full instructions

for the use of his material there need be no difficulty on this point. Some, for instance, are more subject to moisture than others, and the sheets must be set  $\frac{1}{8}$  inch or so apart to allow for expansion. When these are to be used to simulate tiling in a bathroom or kitchen the makers advise painting the backs of the sheets before setting them a more complete protection against moisture, and this should always



Bathroom finished in enameled wall board and giving all the appearance of tile

be done to prevent possible bulging and warping when the sheets are used in damp places. Under ordinary conditions, however, trouble of this sort need not be feared because of the moisture proofing process to which practically all prepared wall materials are subjected in manufacture.

Among those which can be finished either in panels or as unbroken plaster wall are Bestwall, Gypsolite and Sheetrock, which are sheets of plaster sheathed with porous paper; plaster will also adhere to Celotex, which



Prepared wall materials can be sawn and nailed as if they were wood so there is no difficulty in their application

made of matted fibre. For paneled effects there can be had board made of highly compressed fibre such as Beaver, and Upson; Cornell, Compo, which has a solid wood core covered with paper; or Ambly Carey, and Johns-Manville, which are made of asbestos fibre and portland cement.

## Why Fruits Fail to Crop

IN MID-SUMMER Cherry trees are frequently defoliated due to the shot-hole fungus. It is a serious disease in that next year's crop is greatly reduced because of the failure to set fruit buds, due to loss of the leaves. The disease is easily controlled by spraying with Bordeaux mixture when the shucks loosen, which is about ten days after petal drop; again two weeks later, and a third spraying immediately after the fruit is picked. Be sure to attend to this next spring.



**INGEE ROSES**

for Fall Planting

Pot-grown rose bushes on their own roots. Old favorites and new, rare sorts. Safe delivery guaranteed.

Also Tulips, Hyacinths, Narcissus, Crocus, Lilies, Shrubs, in natural colors

New Guide to Rose Culture" for 1926  
Autumn Edition

For copy to-day. It's free. Illustrates the wonderful "Dingee Roses" in natural colors. A practical work on landscape flower culture. Offers the best varieties of bulbs and plants for winter and spring blooming. Established 1850. Oldest Rose Growing Establishment in America.

**INGEE & CONARD COMPANY**  
West Grove, Pa.

**Order Holland Bulbs Now**  
**PROMPT DELIVERY**

**Darwin Tulips**—No others compare with them in size or beauty. We offer a grand mixture, 40 for \$1.00, or 100 for \$2.00. First size, separate colors or assorted, 30 for \$1.00, or 100 for \$3.00.

**Assorted Crocus**, 100 for \$1.00.

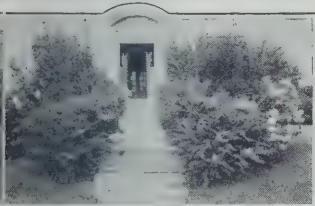
**Assorted Hyacinth**, bedding size, 50 for \$1.00, or 100 for \$6.00.

**Assorted Hyacinth**, potting size, 50 for \$1.00, or 100 for \$8.00.

Postpaid

P. S. BIRCH

Laurel Springs New Jersey

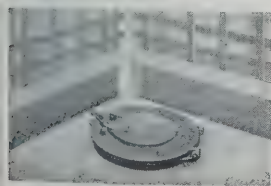


**FALL PLANTING GUIDE FREE**  
Barr's Fall "How, When, Where and What To Plant" will guide you in your fall planting. Send to-day for your free copy with its valuable planting assistance catalog of Bulbs, Peonies, Evergreens, Trees and Shrubs for the planter who wisely plants in the fall.

**Special Fall Planting Trial Offer**  
12 Delphiniums or Larkspurs \$2.00 Postpaid  
Most useful and effective blue flower, spring June to October. Collection includes 6 Delphinium belladonna, beautiful blue, and 6 Delphinium hybrids, long stems of large flowers of lighter blue shade.  
**B. F. BARR NURSERIES**  
16 Barr Bldg. Lancaster, Pa.  
The Garden Spot of America Where Plants Attain Perfection"

**To-DATE HOUSE OWNERS**

Particular about having no disreputable corner in the Estate.



**YOUR Backyard look like this?**

**STEPHENSON STANDARD**

**UNDERGROUND GARBAGE RECEIVER**  
Removes the garbage away from Flies, Sun, Frost growing Cats and Dogs. The inside bucket protected by the Metal Receiver. A PERMANENT INVESTMENT.

Sold Direct—Send for Catalogue  
**H. STEPHENSON, Mfr.**  
Farrar Street Lynn, Mass.  
Established 1899

# Wellesley IRISES and PEONIES

Are growing in the gardens of satisfied customers in 49 states of "The GOOD Old U. S. A." also in Canada, Mexico, China, etc. How do I know they are satisfied? They write and tell me so. Now, what I am getting at is this. If they are not growing in your garden, you don't know what you are missing, and it certainly is not my fault; all you need do is, send in your order, and the roots will be shipped inside of 24 hours after the order reaches here—weather permitting. Do all varieties look alike to you?

Well, for your particular benefit I have made up a few collections at reduced prices which will save you both time and money.

**Here They Are!**

**12 IRISES for \$3.00**  
(worth \$4.50)

Arnolds, Caprice, Sarabande, Her Majesty, Juniata, L. A. Williamson, Lohengrin, Monsignor, Perfection, Prosper Laugier, Quaker Lady, W. F. Christman.

**6 Blue Blooded IRISES for \$5.00**  
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Anna Farr, Anne Leslie, B. Y. Morrison, Quaker Lady, Queen Caterina, Zua.

Mixed Irises, Not labeled 100 for \$5.00; 1000 for \$45.00

**6 PEONIES for \$5.00**  
(worth \$7.00)

Admiral Togo, Avalanche, Carne Elegans, Duc de Wellington, Aurea, Lafayette.

**6 PEONIES for \$10.00**  
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**6 PEONIES for \$25.00**  
(worth \$30.00)

Chestine Gowdy, Longfellow, Mary Brand, Mont Blanc, Therese, Tourangelle.

**5 PEONIES for \$50.00**  
(worth every cent of \$64.00)

Cherry Hill, Judge Berry, Kelway's Glorious, Le Cygne, Loveliness. Yes, and I will add Edith Forrest.

For description of above and other information, let me send you my catalogue.

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**GEORGE N. SMITH**

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## A Lucky "Buy" of Dutch Bulbs

IT was our good fortune to secure several hundred thousand top size Darwin Tulips at bottom prices. There are ten beautiful varieties and we offer them either separately or in splendid mixture at \$3.50 per 100; \$30.00 per 1,000.

Circular on request  
Order NOW, for fall planting.

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# ANDORRA

High Grade Stock  
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### "The Soil Essential"

100% organic. Odorless, weedless and lasting. Just the thing for lawns, gardens, shrubs, flowers, etc.

1 100-lb. Bag \$1.50 1 Ton in Bags \$20.00  
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## Peony Novelties

If you are interested in Peonies, send for my 1926 list. All the best of the Standard varieties. Also the new Lemoine novelties: Alice Harding, Argentine, Denise, Dulcinea, Genevieve, Mme. Escary, Odalisque; and the new Doriat novelties: Charlot, Mme. Edward Doriat, Nannette, Inspecteur La Vergne, and many others.

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## Flowers!—for a Birthday or Anniversary

This vase of fragrant roses and lovely Autumn flowers will gladden some one's heart on a birthday—or on any one of the many other occasions—when only flowers can best express your sentiment.

Flowers delivered anywhere in U. S. or Canada within two hours.

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\$5  
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All charges paid. Larger assortments at proportionately larger prices.

## Schulz's "Kentucky Bred"

### Irises

Our Irises live up to the "Kentucky Bred" standard of exceptional beauty and vigorous growth. A large list to choose from, also special Iris gardens.

### Peonies

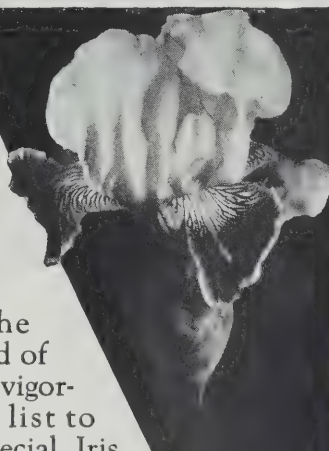
"Kentucky Bred" Peonies are sold in only 3 to 5 eye root divisions—strong plants which should bloom the first Spring. You'll find a complete listing and also special Peony gardens in our

FALL BULB CIRCULAR

Write for your copy

**JACOB SCHULZ CO.**  
INCORPORATED

Dept. A, 550 Fourth Ave.  
Louisville, Kentucky



## Fine Bedding

(Continued from page 135)

ient. In the side of the bed, this same feature will provide a convenient reading light over the head of the bed or permit of easy use of the heat pad. Wired furniture is especially suited to bedroom as it may be easily moved about to permit of use of many necessary electrical appliances.

And last, but far from least in the matter of good beds, they should be made up comfortably. A bed with smooth, taut sheets means

better sleep and the first step is to have sheets and pillow cases of the correct size. Sheets should be large enough to cover the bed entirely and allow plenty of room for tucking in at the foot and sides. The length of the bed is not the only measurement to be considered when buying sheets; the width must also be estimated, especially if it

be a double bed. For a twin bed, the sheet should be 73 x 99; a double bed with box springs should have at least a 90 x 99 sheet, while 90 x 108 is much better. For the pillows, a case that is too tight makes a hard pillow while a too-loose case makes a mussed-up pillow in appearance. Pillow cases are made in standard sizes to fit pillows which are standard and it is a good rule to allow two inches additional in width for the case and about 10½ inches extra length. For instance, a pillow that is 24 inches wide is 48 inches around it; it would therefore take a 50 inch case and as the usual length of a pillow is 28 inches, this would

make the length of the case 38½ inches, the actual size of the case being 50 x 38½. In furnishing a bedroom at all times the taste of room and household should be considered. Elaborately draped canopies of satin or taffeta are very lovely when in harmonious surroundings but they do not belong in the room whose beds are of painted wood with



The charming color combinations of the English printed spreads make them most practical for the room much in use

dimity spreads. Crêpe-de-chine sheets and pillowcases do not seem out of place in the large mansion where all the hangings and draperies as well as the furnishing spell luxury and tell of riches. In the simple home, with rag rugs and chintz hangings, such bed furnishings are the acme of poor taste.

Clean, white, firm linen or cotton sheets can smell just as wholesomely of lavender as can silk sheets and for the average home are in a far better taste. Blankets and spreads that will wash can be of fast colors and of good quality. Hangings, tester and valance of field or tent bed can breathe charm and harmony if made of good washable materials for, after all, the greatest asset of any room, whether bedroom or living room, is cleanliness. In fitting the bed, then, comfort and cleanliness and harmony should be the guiding principles rather than display and ostentation.



Of unusual daintiness are the fine spreads of Italian linen decorated with hand embroidery and Sicilian cut work

## HARDY ORCHIDS

The addition of native orchids to your garden will bring a touch of the North Woods. We have available a good supply of the following:—

**CYPRIPEDIUM SPECTABILIS.** The giant Showy Ladyslipper, most elusive and desirable of all Orchids. Will add a distinction not obtained by any other plant. Price per crown, 40c. \$4.00 per 12. \$30.00 per 100.

**CYPRIPEDIUM PARVIFLORUM.** The Yellow Ladyslipper, earliest of all the Ladyslippers. Soft yellow. Many flowered. Price per crown 35c. \$3.50 per 12. \$25.00 per 100.

**CYPRIPEDIUM ACAULE.** Pink Ladyslipper. Old rose in color. Of very easy culture. Price per crown 25c. \$2.50 per 12. \$20.00 per 100.

**HABENARIA PSYCODES.** Purple Fringed Orchid. Tall spikes of lovely lavender fringed flowers in July. 35c each. \$3.50 per 12. \$25.00 per 100.

Any of these are ready for shipment now.

Our 1926 catalogue with complete descriptive list of hardy perennials, ferns, fruits, shrubs, roses, evergreens, and shade trees is free upon request.

GEO. D. AIKEN NURSERY

PUTNEY, VERMONT

"GROWN IN VERMONT, IT'S HARDY"





## Andirons

...a position of prominence, and an association of sentiment which demand in selection; and a durability that justifies more than casual investment. We have fireplace furnishings in all metals, in finest quality design.

Catalogs A showing andirons, showing spark screens, also showing wood mantels will be forwarded if desired.

EDWIN A. JACKSON  
& BRO., Inc.  
3 Beekman Street, New York  
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## Hardy Phloxes

over 300 Varieties

For many years I have been collecting and breeding Hardy Phloxes. I now have the most unusual collection in America.

SEND FOR LIST

There is no flower in the Garden to compare in brilliance or variety of color with these beautiful Phloxes. Many of them combine fragrance with rare and unusual colors.

W. F. SCHMEISKE  
Hardy Phloxes My Specialty  
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### NO MORE TROUBLE AND EXPENSE FROM SHEET METAL FURNACE PIPES!

A FAULTLESS CAST IRON PIPE on your heating plant will do away with the troubles of sheet metal pipe for all time. Permanent and safe. Not injured by fire, flue gases or dampness. Can be fitted to any furnace and cleaned without taking down.

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Installed in few minutes by any handy man. Save money by writing now for descriptive literature and Special Prices.

FAULTLESS CASTINGS CO., Dept. B, Brazil, Ind.

## FAULTLESS CAST IRON FURNACE PIPE

### The Glen Road Iris Gardens

Wellesley Farms, Mass.

Specialize in rare and fine varieties of Bearded Iris American and European Send for Catalogue.



## GIANT TULIPS

Our own importations from Holland, these Giant Darwins are the aristocrats among tulips—big, gorgeously colored flowers on tall, strong stems. Grow successfully anywhere.

**Fine Book Free.** A post card will bring you our fall catalog, illustrated in natural colors and describing the finest varieties of tulips, narcissus, hyacinths, crocus and other bulbs—all sturdy, dependable, imported stock. Don't risk unknown stock—buy from the importer. Send to-day.—It's free!

S. M. ISBELL & CO.  
308 Mechanic St. Jackson, Mich.

## Jewel Electric Fountains

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NEW YORK SHOW ROOM, 200 FIFTH AVE.

## AMERICAN

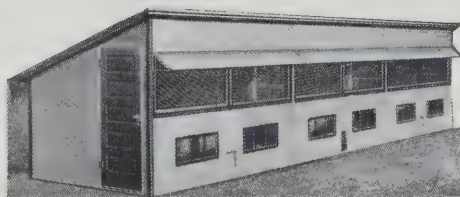
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Vines and Roses

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HIGH QUALITY  
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## HODGSON Portable HOUSES



directly adds to the value of the home. Fine wood-work commands a premium everywhere and the fortunate owner of a birch trimmed home can always get a top-price for his property. Whether he builds to sell or not, the cashable value is always there.



Dining Room, New York Residence of Mrs. Minton Pinchot. Paneled in Beautiful Birch, Messrs. Murphy & Dana, Architects.

The beauty is permanent in birch trim, its nearly "mar-proof" hardness assuring that pleasant fact. By using Northern birch for interior trim, veneer doors and paneling, you can secure a different treatment for every room—natural finish, or stain; also enamel.

The beauty of birch floors is fully matched by their serviceability, whether varnished, stained or waxed.

You should have the "Beautiful Birch" book with its many valuable suggestions on interior finishing and furnishing—Free on request

THE BIRCH MANUFACTURERS  
232 F. R. A. Building Oshkosh, Wisconsin

## "Beautiful Birch for Beautiful Woodwork"





# Caloroil *thinks for you*

**A**MBLE from the dining table to your favorite chair. Relax in it luxuriously. Taste the delights of your favorite bits of print. The house is toasty warm—not stuffy, not the least bit chilly—just exactly the way you like it. A tropical area surrounded by wintry blasts. That's *living*.

Let trips to the cellar interrupt the blissful ease? Let thoughts of poking around a dirty, stubborn furnace destroy the pleasant state of mind? Not in this Era of Caloroil. Not when "Balanced Temperature" can do your heat-thinking for you.

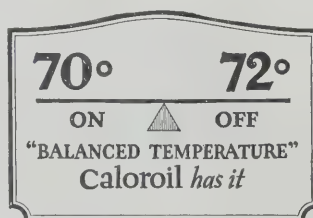
Put a Caloroil in your cellar and put heating off your mind. Take perfect warmth for granted—"Balanced Temperature" thinks for you, day and night. Caloroil turns on when room temperature falls to 70°—shuts off at 72° (or whatever other temperature you want it set for, day or night). You don't have to pay any more attention to Caloroil than you do to electric lights or running water.

There are two reasons why you haven't an oil burner. You think you can't afford

one, or you haven't decided which one you want. Caloroil can settle these doubts for you. First, by proving that Caloroil "Balanced Temperature" is the biggest thing in heating comfort. Second, by offering a liberal deferred payment plan.

## Send for the Caloroil Book

THE Caloroil Book explains everything you want to know about this ideal oil burner . . . tells why every particle of oil is *burned* . . . why Caloroil is *clean heat* . . . and *noiseless heat* . . . publishes testimonials from Caloroil users who have written enthusiastically of their savings in annual fuel bills—shows how Caloroil can be installed in any steam, hot water, or hot air furnace, *quickly and economically* . . . gives a list of users (some right near you) who can tell you how Caloroil is making heating *as simple and efficient as electric lighting* . . . and describes many other interesting features. Just send the coupon.



# Caloroil 70°-72°

*The "BALANCED TEMPERATURE" Oil Burner*

Listed as standard by Underwriters' Laboratories.

Member, American Oil Burner Association

© 1926

CALOROIL BURNER CORPORATION  
5 East 40th Street, New York City

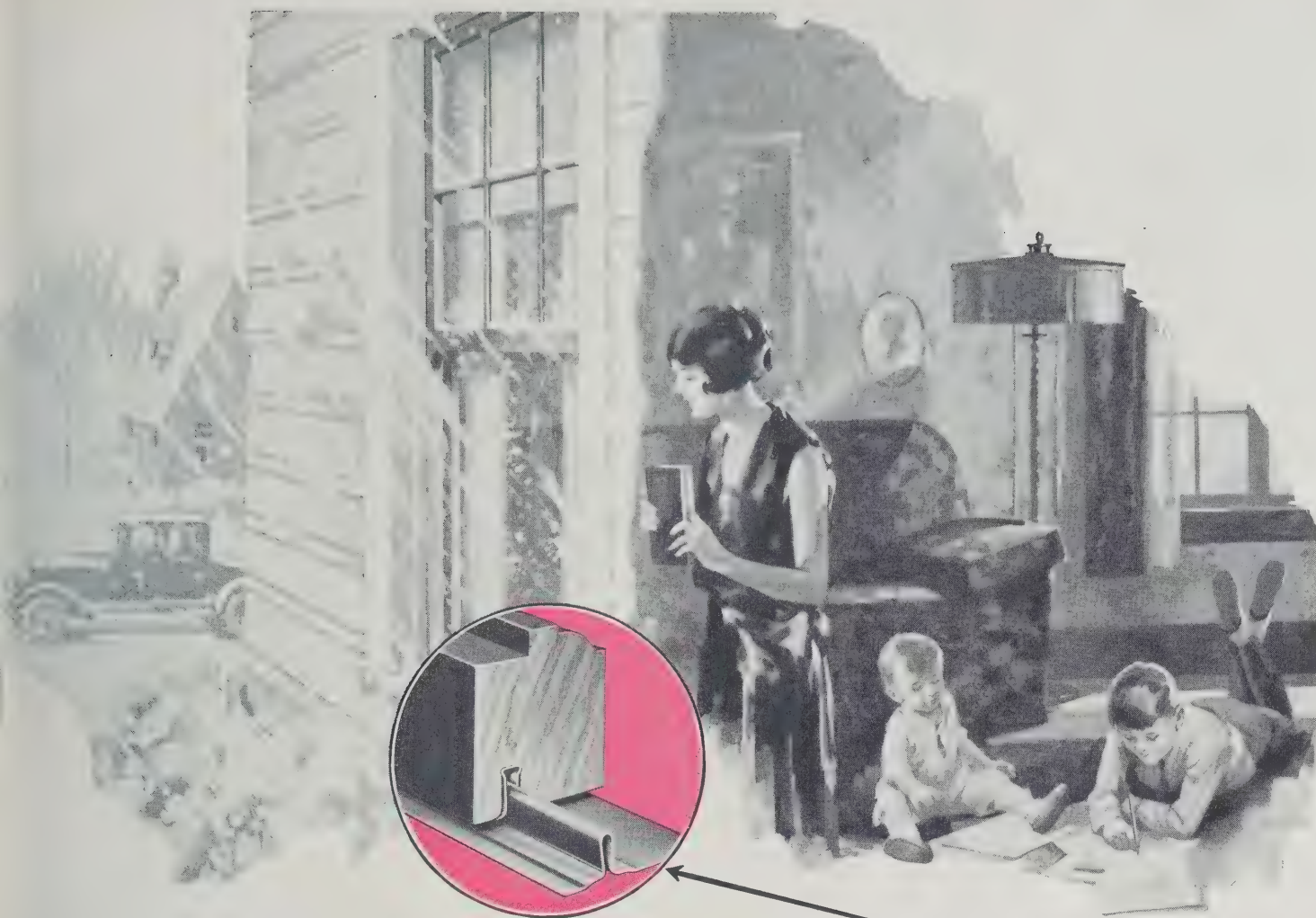
Please send me your free book telling how Caloroil makes heating as simple and efficient as electric lighting.

Name.....

Street.....

City.....State.....





# How *could* a draft pass this !

SEE what a barrier the Higgin All-Metal Weatherstrip presents to air currents. The metal strip that rises from the window frame is hugged by the metal insert in the window sash. Thus a draft, before it could enter the room, would have to penetrate this snug metal-to-metal contact.

As a matter of fact, drafts do not so penetrate. People whose windows are equipped with the Higgin All-Metal Weatherstrip will vouch for this. In their comfortable homes heating is no longer the troublesome problem that it used to be.

Many people who at one time put the blame for poor heating on their furnaces ultimately learned to diagnose and to remedy the defect elsewhere — at their windows.

To install Higgin All-Metal Weatherstrips is to save many a fuel dollar, incidentally covering the cost of the installation, and, what is most to be desired, making the heating system in your home a cozy reality.

Ask your architect or write for an estimate and the two books illustrated. There is a Higgin service man in every principal city. Look for "Higgin" in your telephone directory.

THE HIGGIN MANUFACTURING COMPANY  
Newport, Kentucky Toronto, Canada

**HIGGIN**  
ALL METAL  
Screens and Weatherstrips

books  
Hig-  
sees  
ther-  
de-  
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ome.  
hem.



The Higgin Mfg. Co., Dept. 19  
Newport, Ky.

Please send the books checked:

- ☐ Your Home Screened the Higgin Way  
☐ Higgin All-Metal Weatherstrips

Name.....

Address.....

City.....

State.....





This beautiful Araby Wool Wilton Rug is No. 206N. Ask your dealer to show it to you.

## The Carpet of Chosroes

In ancient Ctesiphon there reigned a Persian monarch, Chosroes I, whose delight it was to conduct the festivities of his Court in the splendid gardens of his Summer Palace. When Winter came, killing the tender blooms, he decreed that a carpet be wrought; patterned of flowers and fruit and the colors of Spring; that he might still gaze upon

his beloved garden through the sere, drab days of Winter.

Profit by the wisdom of Chosroes the First! Bring into your home the gayety and warmth of color of a Persian garden! Choose now a Mohawk Masterpiece to keep fresh through the coming months, the memory of your flowers and sunny lawns and growing things.

Ask the distinguished interior decorators, W. & J. Sloane, to aid you with free advice in the choosing of rugs adapted to your home. Rug plates in colors, forms for submitting a floor plan of your rooms and a fascinating Color Harmony Chart by Hazel Adler, sent without charge. Write Mohawk Department, W. & J. Sloane, 579 Fifth Avenue, New York City.

Send your  
cinat  
Harmony Char  
Adler which will  
to work out for yo  
pleasing combin  
color for your w  
ies and rugs.  
upon request.

# MOHAWK RUGS

MOHAWK CARPET MILLS, INC. *Amsterdam, N.Y.*



# GARDEN & HOME BUILDER

Vol. 1926

35 CENTS

Making Furniture Fit  
Romance of Chairs  
Planting Tulips  
Gardens of the South

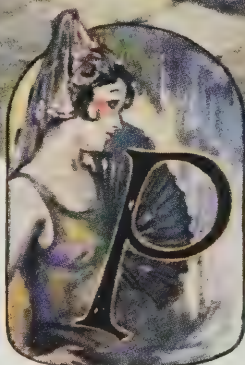


Doubleday, Page  
& Company  
Garden City  
N. Y.

Boston Chicago

Vol. XLIV. No. 3





*P*ale Sunlight filters through the closed windows. The days grow shorter. Outside, the world takes on its winter coat of drab, uninteresting gray. Now must we prepare a haven within our home---a splash of honest color---rugged lines that tell of tough Castillian forebears---a patch of sunny garden straight from Spain!

From the palace of Don Miguel Sanchez-Dalp in old Seville came the original of this interesting refectory table, dark walnut, with its quaint studding and wrought-iron stretchers. The Toledo arm-chair is in keeping. It has besides, that rare charm of great comfort without great weight; the formula for the "occasional" chair *par excellence*.

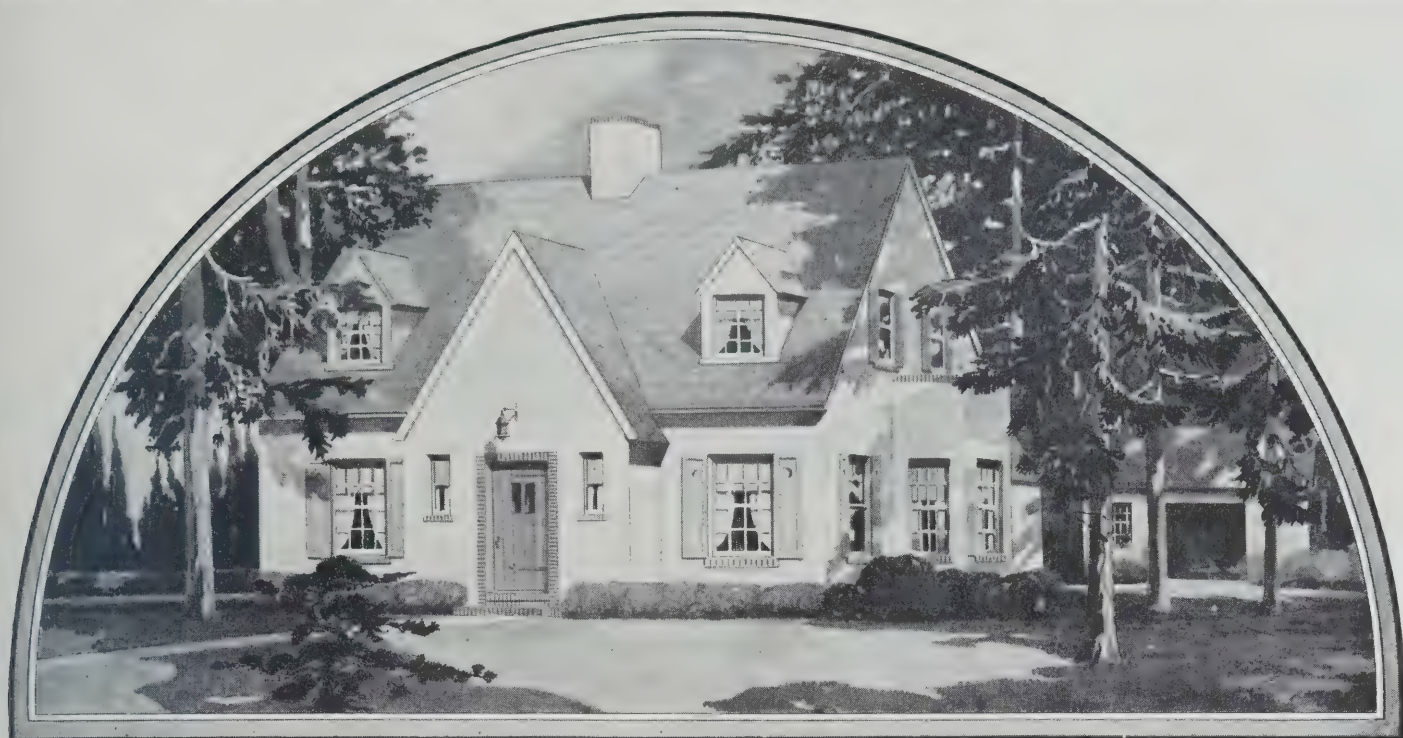
*The table is our No. 2671, the chair No. A. C. 2697. These and other delightful Elgin A. Simonds pieces are sold by Dealers of Distinction everywhere. Ask for the names of the nearest.*

THE ELGIN A. SIMONDS COMPANY  
New York      Syracuse, N. Y.      Chicago.

# SIMONDS

*Individualism — in Good Furniture*





## NEW CHARM FOR SMALL HOMES

New strength and permanency in  
Colored Stucco—at such low cost!

The same rich beauty that distinguishes so many costly homes has now been placed within the means of every home builder by Bishopric.

All the charm of colored stucco, plus great strength and durability of construction, can now be had at no additional cost.

A Bishopric home costs no more than a frame one.

Bishopric is a *unit-wall* construction. It consists of (1) a patented reinforcing base, (2) a stucco, and (3) an attractive color finish.

All three materials are designed and made to be used together. They combine to form a *unit-wall*—as opposed to a wall made from miscellaneous materials mixed together.

The result is a coherence and strength of construction obtainable only with Bishopric. The



### THIS IS THE UNIT-WALL

Its insulating reinforcement is Bishopric Base, nailed fast to the studdings. Bishopric Base consists of finest quality fibre-board (with felt for insulation), heavily coated with asphalt mastic. Into this, bone dry creosoted wood bars are embedded under great pressure. Bishopric Base comes complete to the job and can be applied by one man. Its special insulation keeps the house warmer in winter and cooler in summer.

Over this base is applied Bishopric Stucco, locking into the grooves provided by the Bishopric Base and forming a complete wall *unit*. Note how stucco and base lock together.

Bishopric Stucco is mixed in exact, scientifically determined proportions and is shipped in air-tight metal drums.

Finally, Bishopric Sunfast Finish is applied, adding the charm of lovely color. There are many attractive tints for the home-builder to choose from.

diagram at the left illustrates why this is so.

Bishopric is also economical. The reinforcing base may be applied directly to studdings, producing a stronger, warmer wall than sheathing, metal base and stucco—and the cost is less.

Bishopric Stucco is also applied with excellent results over hollow tile, concrete blocks, and similar materials.

### Send for NEW BOOKLET

Our new deluxe booklet, "The Renaissance of Colored Stucco," contains page after page of valuable information and interesting suggestions. Fully illustrated in color. Before you make further plans send for this authoritative and helpful book. Enclose 10 cents with coupon below.

The BISHOPRIC MANUFACTURING CO.  
ESTE AVE. CINCINNATI, OHIO  
The BISHOPRIC MFG. CO. OF CALIFORNIA  
LOS ANGELES

THE BISHOPRIC MFG. CO.  
311 Este Avenue, Cincinnati, Ohio

Enclosed find 10 cents (stamps or wrapped coin) for which please send me your new booklet, "The Renaissance of Colored Stucco."

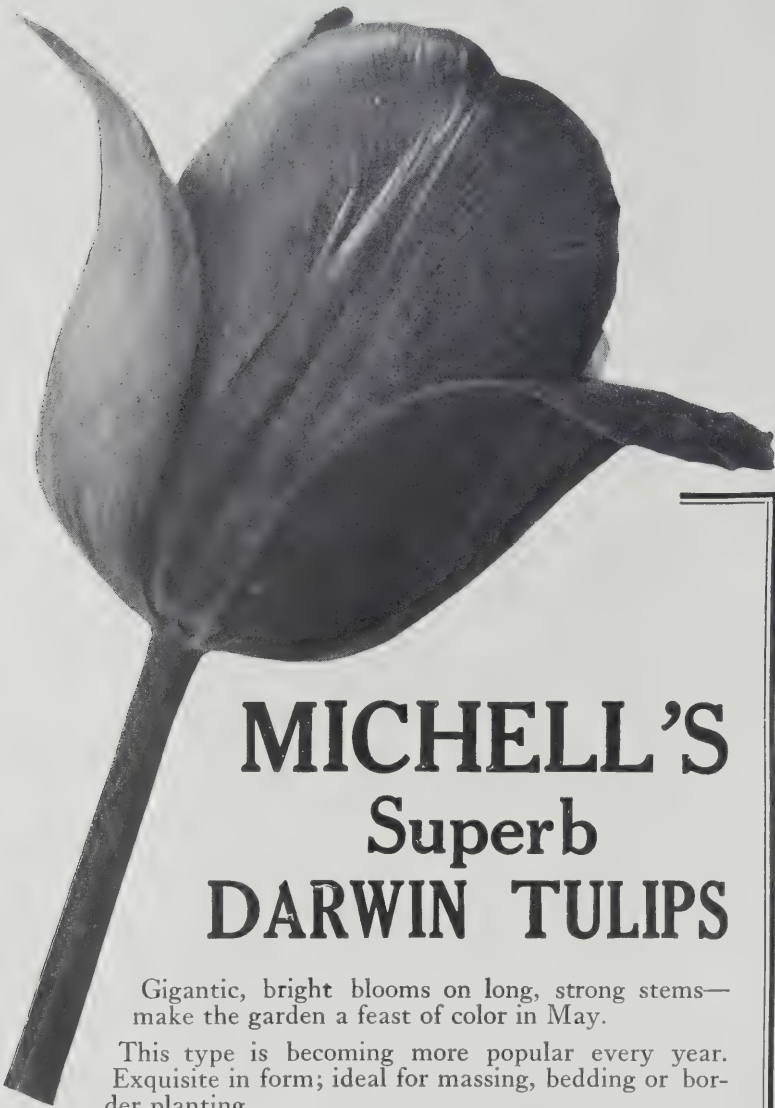


PRINT NAME AND ADDRESS PLAINLY

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

B I S H O P R I C





# MICHELL'S Superb DARWIN TULIPS

Gigantic, bright blooms on long, strong stems—make the garden a feast of color in May.

This type is becoming more popular every year. Exquisite in form; ideal for massing, bedding or border planting.

|                                                   | Per Doz.<br>Postpaid | Per 100<br>Postpaid | Per 1000<br>by Express |
|---------------------------------------------------|----------------------|---------------------|------------------------|
| Clara Butt. Delicate salmon pink . . . .          | \$.85                | \$4.75              | \$35.00                |
| La Candeur. White, tinted blush . . . .           | .95                  | 5.75                | 47.50                  |
| La Tulip Noire. Deep maroon black . . . .         | 1.20                 | 6.75                | 57.50                  |
| Madame Krelage. Lilac rose, margined silvery pink | 1.10                 | 6.25                | 50.00                  |
| Mr. Farncombe Sanders. Brilliant scarlet . .      | 1.10                 | 6.25                | 50.00                  |
| Phillippe de Communes. Deep purple . . .          | 1.10                 | 6.25                | 52.50                  |

**Collection No. 1.** (Composed of six varieties, listed above).

|                                                  | Postpaid |
|--------------------------------------------------|----------|
| 6 Bulbs each above 6 varieties, 36 bulbs . . .   | \$2.80   |
| 12 Bulbs each above 6 varieties, 72 bulbs . . .  | 5.45     |
| 25 Bulbs each above 6 varieties, 150 bulbs . . . | 8.55     |
| 100 Bulbs each above 6 varieties, 600 bulbs . .  | 33.00    |

|                                                 | Per Doz.<br>Postpaid | Per 100<br>Postpaid | Per 1000<br>by Express |
|-------------------------------------------------|----------------------|---------------------|------------------------|
| Baronne de la Tonnaye. Rose pink . . . .        | \$.85                | \$5.00              | \$40.00                |
| Bartigon. Fiery red . . . . .                   | 1.00                 | 6.25                | 52.50                  |
| Pride of Haarlem. Rosy carmine . . . . .        | .85                  | 5.00                | 40.00                  |
| Re7. H. Ewbank. Heliotrope shaded lavender      | .90                  | 5.25                | 42.00                  |
| White Queen. Rosy white, changing to pure white | .95                  | 5.75                | 47.50                  |

**Collection No. 2.** (Composed of these five varieties).

|                                                  | Postpaid |
|--------------------------------------------------|----------|
| 6 Bulbs each above 5 varieties, 30 bulbs . . .   | \$2.00   |
| 12 Bulbs each above 5 varieties, 60 bulbs . . .  | 3.70     |
| 25 Bulbs each above 5 varieties, 125 bulbs . . . | 6.25     |
| 100 Bulbs each above 5 varieties, 500 bulbs . .  | 25.00    |

All above bulbs sent postpaid, unless specifically marked "by express."  
Complete descriptions of above, with illustrations in colors, also other varieties of Darwin Tulips, will be found in

## Michell's Fall Catalog;

describes and illustrates Hyacinths, Tulips, Narcissus, Crocus, etc.—bulbs of the superior quality which have placed our establishment among America's largest importers of Dutch Bulbs, direct from the best growers in Holland. Send for a copy of our Bulb Catalog.

NEVER HAS OUR STOCK BEEN OF FINER QUALITY THAN THIS YEAR. NEVER HAVE YOU HAD A BETTER OPPORTUNITY TO SECURE SUCH STOCK AT MORE MODERATE PRICES THAN OFFERED NOW, AND HERE—AT BULB HEADQUARTERS.

**HENRY F. MICHELL CO.**

520 Market Street

Philadelphia, Pa.

# BOBBINK & ATKINS

Ask for  
Catalog



Visit  
Nursery

## Fall Planted Roses Succeed

Carefully written instructions for fall planting are embodied in the 1926-1927

# Supplement to Roses

By Bobbink & Atkins

A colorful, illustrated booklet describing accurately, and with strict impartiality, all the latest and rarest NOVELTIES OF RECENT YEARS.

The Supplement is now ready to be mailed to our friends and to those who write to us for it. Other recent Roses and standard varieties will be found in the original ROSES BY BOBBINK & ATKINS, which will be sent upon request to interested people who do not have it, and who mention Garden & Home Builder.

Novelties are the spice of Rose growing. This group of Roses offers a Quick and Economical means of keeping in step with modern Rose progress:

|                   |                      |                        |
|-------------------|----------------------|------------------------|
| Ariel             | Los Angeles          | Mrs. Franklin Dennison |
| Betty             | Miss Lolita Armour   | Red Premier            |
| Comtesse de Cayla | Mme. Butterfly       | Red Radiance           |
| Edel              | Mme. Edouard Herriot | Red Star               |
| Killarney Queen   | Mme. Jules Bouche    | Silver Columbia        |

This Group of 15 Modern Roses \$12  
Specially Priced at

These prices are for Fall shipment by express only

When asking for catalogs it is quite important to state what you intend to plant

BOBBINK & ATKINS, RUTHERFORD, NEW JERSEY

# "Kentucky Bred" Gardens

Seventeen brand new bargain gardens selected from our regular stock. You will appreciate these gardens because the fine qualities that made "Kentucky Bred" flowers famous, have not been sacrificed for price.

They represent a genuine savings to you.

## Our Fall Bulb Circular

lists these gardens, also a large variety of Tulips, Hyacinths, Crocuses, Narcissi, Peonies and Irises.

Put a touch of Kentucky's beauty in your garden for next spring. "Kentucky Bred" flowers will repay you in exceptionally vigorous growth and glorious blooms.

Write for fall bulb circular now.



**Jacob Schulz Co.**  
INC.

Department A

550 South Fourth Ave.

Louisville, Kentucky



# Still Ample Time to Start That Border of Stately Tulips

Wherever the ground remains open, there remains the opportunity to plant such hardy, spring flowering bulbs as Hyacinths, Tulips, Narcissus, Lilies, as well as the charming Scillas, Crocuses, Snowdrops, etc. In both, the hardy border and the Rockery should be found room for some of these lastly named, which are the earliest of all spring flowers.

Every shrubbery border should hold some of the magnificent late Tulips called Darwins. Even as few as a dozen in a clump make a good showing and, of course, the larger the clumps the better the effect. We especially recommend the following:

## Six Regal Giant Darwins

**Baron de la Tonnaye:** Vivid rose-pink, 60c per doz.; \$4.00 per 100; \$35.00 per 1,000.

**Clara Butt:** The famous salmon-pink sort; 50c per doz.; \$3.50 per 100; \$30.00 per 1,000.

**Farncombe Sanders:** Rich geranium-scarlet; 70c per doz.; \$5.00 per 100; \$45.00 per 1,000.

**Mrs. Potter Palmer:** Rich Pansy purple; 70c per doz.; \$5.00 per 100; \$45.00 per 1,000.

**Pride of Haarlem:** Rich rosy scarlet; 60c per doz.; \$4.00 per 100; \$35.00 per 1,000.

**Rev. H. Ewbank:** Soft lavender-heliotrope; 65c per doz.; \$4.50 per 100; \$40.00 per 1,000.

### Special Offer of above six grand sorts

|                        |                 |               |
|------------------------|-----------------|---------------|
| 6 each of the 6 sorts— | 36 bulbs for \$ | 1.85 postpaid |
| 12 " " " " " "         | 72 " " " "      | 3.50 " "      |
| 25 " " " " " "         | 150 " " " "     | 6.50 " "      |
| 100 " " " " " "        | 600 " " " "     | 25.00 " "     |

If you do not care for named sorts we can supply a wonderful mixture that is sure to give satisfactory results for 50c per doz.; \$3.50 per 100; \$30.00 per 1,000.

## Autumn Catalogue Gladly Mailed FREE

Its pages present a fair key to fall garden opportunities. It offers Dutch Bulbs of all kinds, hardy plants and shrubs, Flower, Vegetable, and Field Seeds, also Lawn Grass, House Plants for conservatory or sunparlor, all sorts of garden accessories—in short everything to carry on gardening both indoors and out. Please ask for this guide and mention this publication.

HENRY A. DREER, 1306 Spring Garden St., Philadelphia, Pa.



# Last Chance!

Send for our *Bulb Book*. Lists of choicest worthwhile bulbs for planting indoors or out. Free on request.

## To plant Schling Quality Bulbs this Fall

Order them NOW—these tip-top bulbs at rock-bottom prices.—  
For example—

### 100 DARWIN TULIPS \$4.00

Choicest first-size bulbs, sure to bloom. Schling's Special Mixture made up of ten of the finest named varieties—not at all the ordinary field-grown mixture.

A \$6 value for only \$4 or if you prefer 50 bulbs for \$2.50

### SIX SPLENDID COLLECTIONS

|                                                     |                                                                     |        |
|-----------------------------------------------------|---------------------------------------------------------------------|--------|
| 100 Single Early Tulips — 10 named varieties.       | Bloom April and May                                                 | \$6.50 |
| 100 Double Early Tulips — in named varieties.       | Bloom April and May                                                 | 7.50   |
| 100 Darwin Tulips — in 10 named varieties.          | Immense flowers. Stems 3 feet tall. May to June                     | 5.50   |
| 100 Cottage Tulips — in 10 named varieties.         | Grandmother's tulips more beautiful than ever. May and June         | 5.50   |
| 100 Breeder or Art Tulips — 5 named varieties.      | Wonderful shades of bronze, orange, buff, and apricot. May and June | 8.50   |
| 100 Parrot or Orchid Tulips — in 5 named varieties. |                                                                     | 6.50   |

### Also these Lovely Heralds of Spring

(Barred from import Jan. 1st, 1926)

|                                    |        |
|------------------------------------|--------|
| 100 Crocus in 4 named varieties    | \$4.00 |
| 100 Scilla Sibirica (Blue Squills) | 6.00   |
| 100 Giant Snowdrops                | 5.00   |
| 100 Blue Grape Hyacinths           | 3.50   |
| 100 Chinodoxa (Glory-of-the-Snow)  | 4.00   |

The above 500 bulbs (\$22.50 value) Special \$18.00

Plant these bulbs now and generously, and we promise you a Winter of pleasant anticipation, a Springtime of delightful Surprises, and years of happy memories.

REMEMBER!—This is your last chance this year

## Schling's Bulbs

Madison Ave. at 58th St.  
New York City

MAX SCHLING SEEDSMEN, Inc.

## Your Good Resolutions

To plant some CHOICE PEONIES this fall should not be lost sight of if you want your dreams of a glorified garden to come true another year.

We have the quality stock in nice robust plants that will make your success certain.

Our catalog will describe PEONIES — IRIS — PHLOX and HARDY GARDEN PERENNIALS that are beautiful indeed and our prices are reasonable.

May we have the opportunity of serving you at this time?

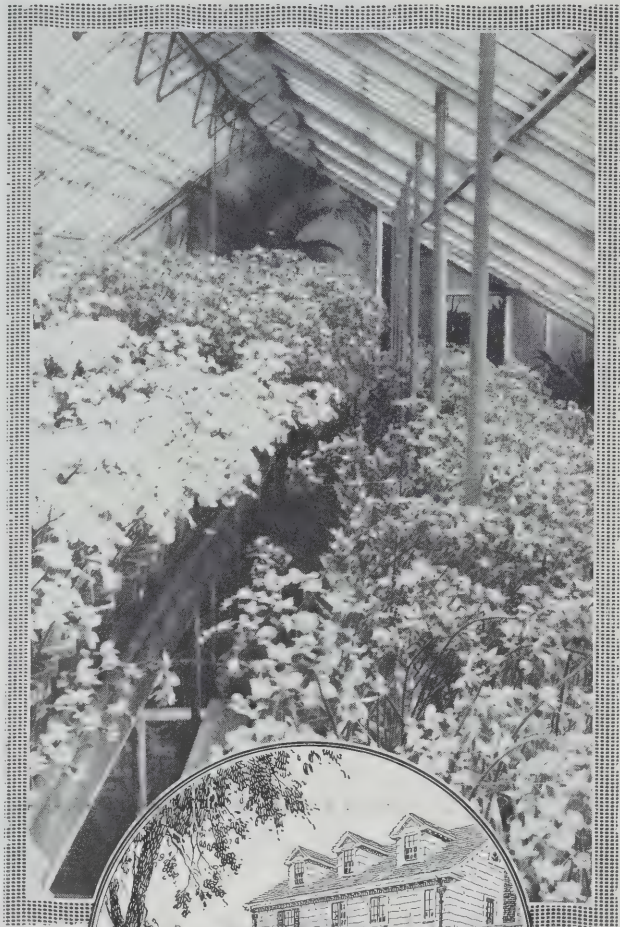
## CHERRY HILL NURSERIES

(T. C. Thurlow's Sons, Inc.)

WEST NEWBURY, MASS.

NOT OPEN SUNDAYS





## Dependable Information About Greenhouses

FOR example, would you like to know exactly what the complete material and entire equipment of this, or any other greenhouse you have in mind, costs?

Would you like to know exactly what it would cost, if we furnished both the material and equipment, and put the greenhouse up for you?

Would you like to know exactly why we build it with an Iron Frame, and use cypress wood only?

Or would you prefer to simply have information about a \$585 conservatory, and a \$1650 greenhouse?

Dependable information we will gladly send you, or a representative will call on your request.

FOR FOUR GENERATIONS BUILDERS OF GREENHOUSES

# Lord & Burnham Co.

Builders of Greenhouses and Conservatories

Eastern Factory  
Irvington, N. Y.

Irvington  
New York

Chicago  
Cont. Bank Bldg.

Toronto  
Harbor Comm. Bldg.

Buffalo  
Jackson Bldg.

Western Factory  
Des Plaines, Ill.

New York  
30 E. 42nd St.

Boston  
Little Bldg.

St. Louis  
704 E. Carrie Ave.

Montreal, Can.  
124 Stanley St.

Canadian Factory  
St. Catharines, Ont.

Philadelphia  
Land Title Bldg.

Kansas City  
Commerce Bldg.

Greensboro  
N. Carolina

St. Catharines  
Ontario, Can.



Evergreens Like These  
from HICKS NURSERIES

EVERGREENS for foundation groups, for tall screens, for stately specimens, can readily be moved this winter from our nurseries to your estate. For more than 70 years we have experimented and perfected methods that make big tree moving safe.

## Hicks Time-Saving Evergreens

will give dignity to an entrance, supply a background for the garden, protect buildings from cold winds, and add to the actual value of your property. These trees are well-developed specimens, grown under the best possible conditions. Whether you need a carload or a single specimen, you should write for full information.

HICKS NURSERIES

Box M

Westbury, L. I., New York



## When the Snow Disappears

When the trees of the woods begin to stretch; when last fall's leaves readjust themselves to accommodate earth's growing pains—then it is that the lovely wild harbingers of spring tell us that we are on the threshold of a new season. To experience this joy, plant the following this month:—

|                                               | 3      | 10     |
|-----------------------------------------------|--------|--------|
| Native Hepatica or Bloodroot (see above)..... | \$0.50 | \$1.50 |
| Mertensia virginica (Blue Bells).....         | .50    | 1.50   |
| Trillium, white, three leaved Nightshade..... | .35    | 1.00   |
| Jack-in-the-Pulpit (Arisaema).....            | .50    | 1.50   |
| Spring Beauty (Claytonia).....                | .35    | 1.00   |
| Dutchman's Breeches (Dicentra).....           | .35    | 1.00   |

Special Offer: Three each of above 6-Spring-blooming favorites for \$2.50; 10 each for \$6.00 postpaid.

## Do You Know that You Can Grow Orchids?

The lovely Yellow Lady Slipper (Cypripedium pubescens) is easy to grow in any shady situation. And the large clumps which I furnish, are sure to bloom. Why not pot a few and grow them, indoors for winter flowers?

|                          | Each   | 10     | 100     |
|--------------------------|--------|--------|---------|
| 1 to 2 crown plants..... | \$0.25 | \$2.00 | \$15.00 |
| 3 to 4 crown plants..... | .60    | 5.00   | 40.00   |

Clumps with five crowns and up 20c per crown

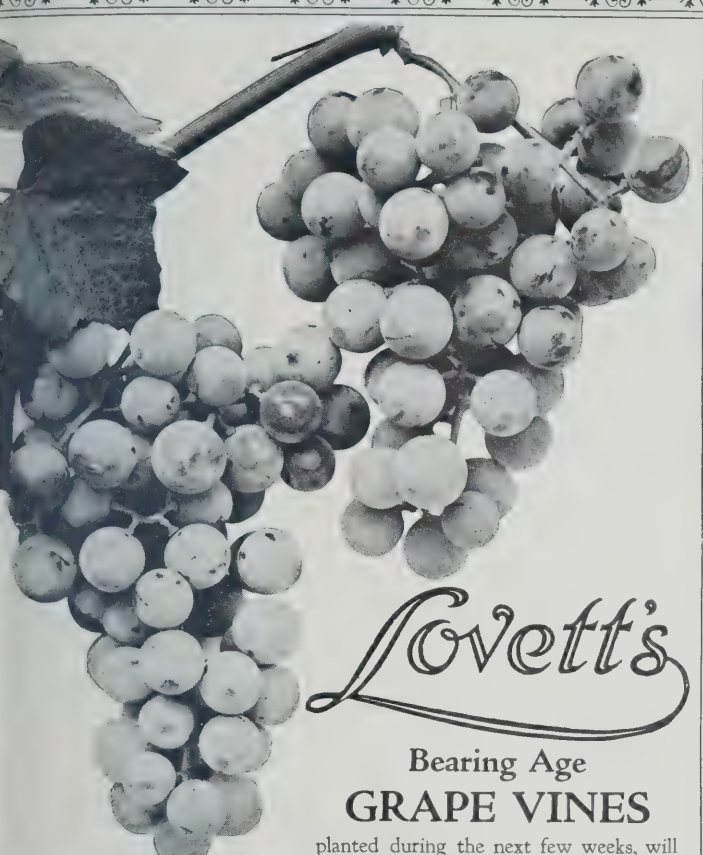
Catalog offering hundreds of interesting wild flowers, together with Fall Supplement gladly mailed on request.

EDWARD GILLET

Fern and Flower Farm

3 Main St., Southwick, Mass.





## Lovett's

### Bearing Age GRAPE VINES

planted during the next few weeks, will  
bear gratifying crops next fall! And  
there are other crops of fruits and flowers that may be yours for the gathering, if you just act at once!

Lovett's Guide to Fall Planting tells about fall planting advantages and opportunities. Free, of course, and please mention this publication.

**LOVETT'S NURSERY**      Box 125, Little Silver, N. J.



## The Regal Lily

Perhaps the three most noteworthy characteristics of the Regal Lily (*Lilium regale*) are its staying quality, its strong tendency to multiply and its "fool proof" quality everywhere. We have never known Regal Lilies to "fade out" of the garden picture! And they propagate generously without attention or care.

We are large growers of this wonderful hardy Lily which may be planted now wherever the ground is not frozen. We offer two sizes as follows:—

**Large flowering size bulbs, 3 for \$1.75; per dozen \$6.50; per 100 \$50.00.**

**Mammoth size bulbs, 3 for \$2.50; per dozen \$9.50; per 100 \$75.00.**

We invite orders for immediate planting. Where spring delivery is preferred we set bulbs aside for you, to be shipped at the proper time.

Our Hardy Plant Catalogue gladly mailed free on request. A postal will do—and please mention Garden & Home Builder.



## The Wayside Gardens Co.

Largest Growers of Hardy Plants in America

## Mentor, Ohio.

E. H. Schultz, Pres.      J. J. Grullemans, Sec. Treas.



## CAPTURED SUNSHINE GOLD MEDAL PEONIES FOR EVERY PURPOSE

LIKE crinkled silk, only lovelier, the petaloids gleaming like rays of the rising sun—such are the Single and Japanese Peonies, among the daintiest creations in the floral world. They have rightfully assumed an important position in every beautiful garden so that no collection is complete without a few choice ones in both charming types.

### Here are a few of the Best in Real Gold Medal Quality

They possess the same strong vigorous growth, the unequalled form, fragrance and color of our Gold Medal Winners at the National Peony Show this year and are so developed that blossoms of wondrous size and beauty will be produced abundantly for you.

A careful selection of delightful Peonies will give you increasing beauty, value and joy each succeeding year and this is your opportunity to secure choice and desirable varieties well worthy of a place in your planting plans.

### The Unusual—3 Exquisite Peonies—\$6.50

|                                                                                                  | Each           |
|--------------------------------------------------------------------------------------------------|----------------|
| <b>Lord Kitchener</b> (Single), dazzling rich crimson .....                                      | \$4.00         |
| <b>Princess Mathilde</b> , (Single) rose-pink edged white .....                                  | 2.00           |
| <b>Ruigegno</b> (Japanese) very large dark maroon, crepe-like petaloids crimson and yellow ..... | 4.00           |
| <b>Value .....</b>                                                                               | <b>\$10.00</b> |

### The Unique—3 Outstanding Peonies—\$6.00

|                                                                                                                          | Each          |
|--------------------------------------------------------------------------------------------------------------------------|---------------|
| <b>Torpilleur</b> (Japanese), soft rosy carmine. Very large and beautifully formed. Petaloids tipped golden yellow ..... | \$5.00        |
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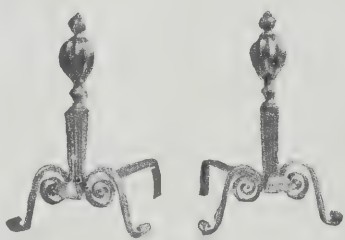
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Over the lamp shades, if they are not warm colored, put temporary shades of orange paper. These may be cut from ordinary paper which comes in sheets at any stationery store. Paint a black line around top and bottom and fasten them with small brass brads. Either fit them over the permanent shades, or get small brass holders from the ten cent store to hold them. They will cast a warm light over the festivities and orange seems to be the proper color for fall. If it will not fit in your room, select deep rose or red, or even yellow.

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(Continued on page 100)



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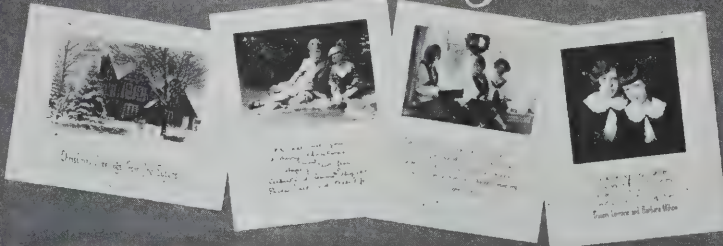
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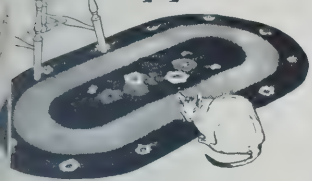
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(Continued from page 198)

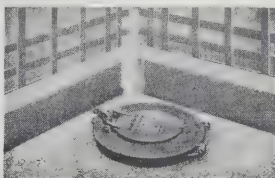
stems will spread in graceful curves and the bright berries will bring a smile to the usually rather severe face of the old Colonial mantel. Candles will help out here also. There is nothing more decorative than large wrought iron candle sticks, either the short ones for both ends of the mantel, or the floor standards that we often find in halls, or on either side of the doorway between the living and dining rooms. Perhaps you have these already, with soft green or cream candles that fit pleasantly into your room scheme. But just for the week-end change the gentle colors for gay ones—orange, or Chinese blue, or red. They add a touch of bright color to their corner, and if they become obtrusive remove them when the holiday is over.

In some homes there is still the quaint custom of bedtime candles for guests and family. In country districts where there is no electricity it is eminently practical. The ten cent store has the old fashioned brass candlesticks that we used to consider too simple to be attractive. But imagine a small table in the hall, with one of these for each guest, a line of black and bright green painted around the edges of the stick with ordinary enamel paint, and each boasting a bright colored candle that harmonizes with the color of the room where it is to go.

And now before they come let us make all these little things we have been considering so long; fresh pillow covers in the living-room, of warm glowing colors but simple materials like linen crash, Shiki silk, pongee, or whatever seems most appropriate. Paint the inside of that parchment shade on the bridge lamp a soft gold, with oil paints thinned with turpentine. While the paint is still wet it may be wiped with a soft cloth to eliminate all the brush marks. Remember new oilcloth runners of bright yellow appear for the breakfast-room table. All the little things that add warmth and color to your house should be done now, so that it will be fresh and cheery for the home comers; then the extra Thanksgiving decorations may be put up for the occasion, to be removed in the quiet days that follow the holiday.

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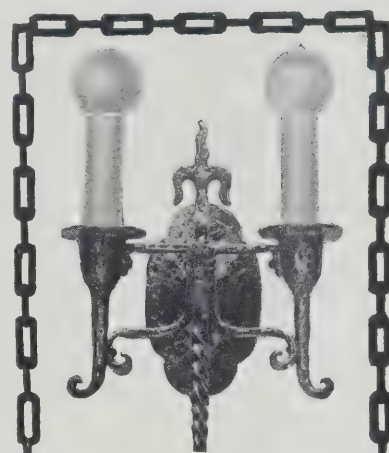
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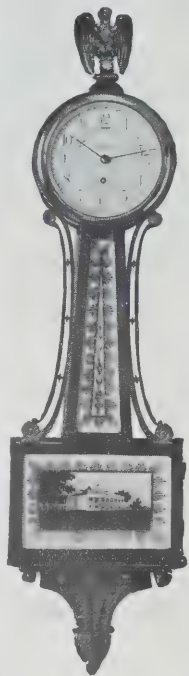
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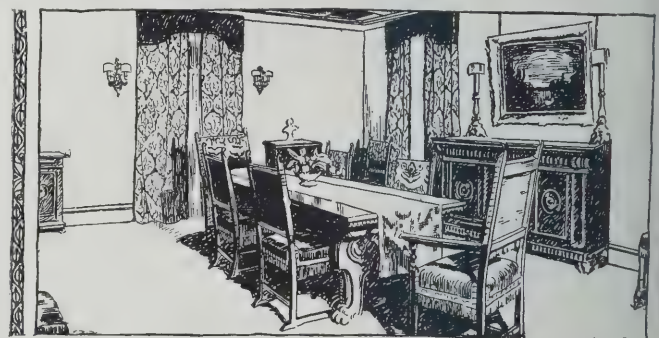
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NOVEMBER, 1926

Volume XLIV, No. 3

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LEONARD BARRON, Editor

LUCY E. HUBBELL, Associate Editor

## December—Special Christmas Issue

The man and woman interested in the origin of our holiday traditions, the harried shopper wildly trying to choose suitable gifts for a long and varied "list," the home maker anxious to plan schemes of decoration to bring to her home colorful Christmas cheer—all will find in the December issue solutions of their own problems and new lines of thought and pleasure opened to them.

*Christmas Music* by HAROLD MILLIGAN tells of the Christmas music that is different: old carols and songs and arrangements, full of tradition and history, many of which used to be sung by minstrels and waits outside windows long ago, and which we enjoy to-day. *Candles of Christmastide* by ALICE VAN LEER CARRICK tells the story of the tradition of candles in the window, on trees, and generally as a means of decoration; and, more practically, she mentions the new styles and colors.

*What the Well Dressed Table Will Wear at the Christmas Dinner* by AMELIA L. HILL describes the new dishes, glassware and silver that are particularly suited to the holiday table.

Suggestions for Christmas gifts—pages and pages of them! Gifts for men and women, for the gardener, and for the children. A. LOUISE FILLEBROWN has written a helpful article on *Gifts that Grow With the Child*—presents that you can give him this year which will not be outgrown and useless by the time another Christmas rolls around.

Have you ever considered a trip as a Christmas gift? In *Christmas Cruises* ELLEN D. WANGNER tells of lovely trips, short ones scheduled for both before and after the holiday or including it, or further through the Mediterranean and around the world.

Garden minded folk will enjoy Mr. Derrill W. Hart's critical survey of the Dahlia year and observations on the novelties of the season; and *Beauty Doctors of the Gladiolus, Part IV*, by FORMAN T. MCLEAN and WILLIAM E. CLARK, tells about the trend of Gladiolus fancy on the Pacific Coast.

Of further interest to our readers in the Far West is AMY RICHARDS COLTON's *Spanish Furniture and Furnishings*, for although the Spanish type of house is being built in increasing numbers all over our country, nowhere does it fit as appropriately as in the climate of our Southwest.

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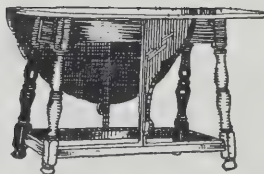
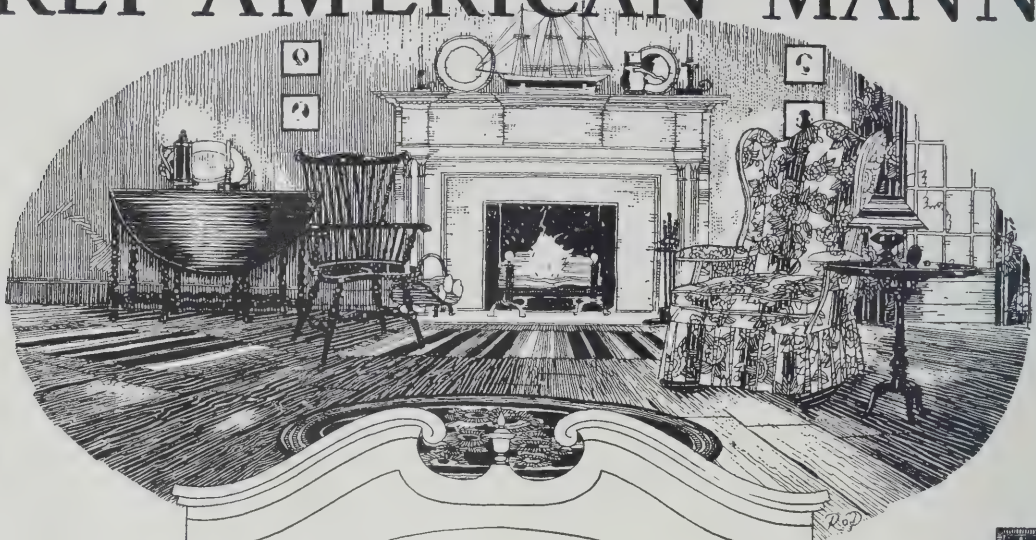
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# An Interesting Living Room in the EARLY AMERICAN MANNER



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by  
Perfect Reproductions  
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Pieces

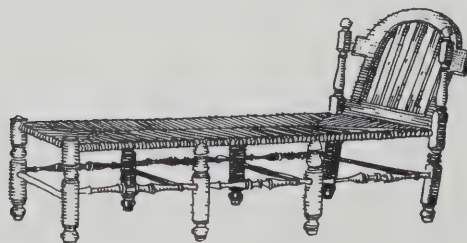
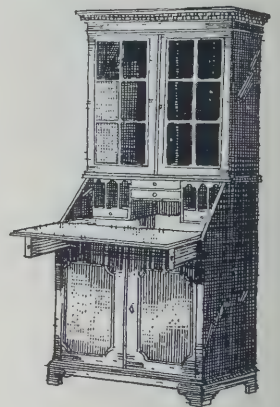
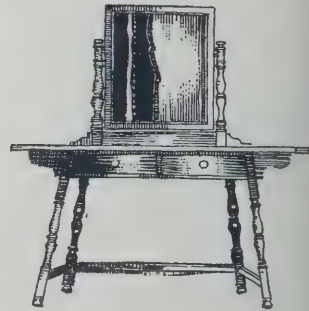
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# GARDEN & HOME BUILDER

Vol. XLIV, No. 3

NOVEMBER, 1926

## News and Comment

**T**HE time of year has come when every bit of color attracts attention. Along country roads one frequently sees a rather slender vine trailing over rocks or on fences bearing clusters of bright red berries with orange colored coverings split back like pictures one sees in rus catalogues showing oranges with the red stripped back in quarters but still attached to the pulp. This is Bittersweet (*Solanum elaeagnus scandens*). In New England most of us knew it as "Roxbury wax work." The Bittersweet thrives in almost any soil. As it crawls from the roots it quickly covers the ground about it. The only drawback is that it must have sufficient plants in order to be free of having both pistillate and staminate flowers; otherwise there would be no pollination and no fruits. Do not pull those plants up that you see in the country. Too many have already done that. Buy what are needed at the nursery.

For trailing over low walks or on banks *Stoneaster horizontalis* will be glorious early all winter. The evergreen foliage furnishes a wonderful background for the bright red berries.

In swamps or damp ground one sees black barked shrubs bearing brilliant red berries clustered close to the stems. So showy are they that they are frequently found in florists' shops. It is the Black Alder or Winterberry, *Ilex verticillata*. The berries hang on until late winter. It is one of the berried shrubs, the fruits of which the birds do not care for. There is another of these winter berries (*Ilex serrata*), not quite so strong a grower, but with more berries of greater brilliancy, that hang on all winter. It is a Japanese species. A clump of them well planted where they may be seen from the dining-room windows will give real joy during the dreary winter months ahead. Now is the time to consider where these and other berried plants may be put. Make the plans now, for time goes so fast spring and planting time will soon be here.

### COMMUNITY ROADSIDE PLANTING

**R**OADSIDE planting is a community effort whether it is done by the local authorities, the Civic Club, or the Village Improvement Society. Individual planting does not give the best results because neighbors are likely to plant different species. To have a uniform street or road the same species should be used. The U. S. Department of Agriculture is urging community effort and has published a Farmers Bulletin 1481-F containing many helpful suggestions.

### A VIGOROUS VINE OF GREAT BEAUTY

**H**OW many know *Actinidia arguta*, a rapid growing vigorous vine of great beauty that was brought from Japan many years ago and is common in the Himalayas and eastern Asia? For covering trellises, porches, fences, or rough ground there is

nothing better. It will climb to the tops of tall trees. Prof. C. S. Sargent considers it "one of the best plants of its class." Its flowers are not showy but they are exceedingly fragrant, and produce nectar of which the bees are exceedingly fond. The flowers are followed by greenish yellow plum-like fruits, an inch or so in diameter about which people differ. Some think they are insipid, while others enjoy eating them. They make excellent preserves. Those who have been in Japan have no doubt seen the fruits on sale at fruit stands, but as the Japanese prefer most of their fruits green, and this is no exception, American tourists hardly ever consider tasting them.

### THE NEW ARTICHOKE SUGAR

**A**T LAST the lowly Artichoke (*Helianthus tuberosa*) is coming into its own. The Indians used it as food, but with few exceptions the white man has seldom used it except in cases of extremity. The Pennsylvania Germans pickle it.

Artichoke contains 23 per cent. of levulose, a form of sugar 50 to 75 per cent. sweeter than the sugar we are now using. But heretofore it has cost \$100 a pound to extract it in pure form. Mr. R. F. Jackson of the chemical division of the United States Bureau of Standards and some of his associates have found a cheap, satisfactory method of extraction. Now plans are being made to convert beet sugar mills into artichoke sugar mills. When this has been satisfactorily done, we will need the Artichoke. As it thrives in most any soil the growing will be only a detail. A crop of ten to twenty tons per acre will mean that 2,500,000 acres will produce an amount of sugar equal to that now imported.

### FUMIGATE FOR THE WHITE FLY

**A**SLOW method of fumigation developed by E. R. Speyer and O. Owen and reported in *Nature* (London) will interest every greenhouse owner whose houses are infested with white fly: three parts, (by weight) of powdered sodium bicarbonate and one part of 98 per cent. sodium cyanide, are thoroughly mixed. This mixture is scattered on the dry walks of the greenhouse at the rate of one ounce to every 1000 cubic feet of space. The gas is generated slowly but is equally effective as when generated with sulphuric acid, with the added advantage of saving in labor and much less risk in burning. We hope our American Experiment Stations will test this out soon and make their recommendations.

### NEW USE FOR A NATIVE TREE

**H**OW many of us consider the Locust tree as really ornamental? Its long, more or less crooked bole, and straggly branches mark it for anything but an ornamental tree. A borer attacks it, and this borer is such a pest that the railroads, like the Pennsylvania, which tried growing it for cross ties, gave it up as a bad

job. That little trouble, however, was overcome by the United States Bureau of Entomology which found that starting the trees in shaded woods obviated any trouble from that source, for the borer simply had to work in sunshiny places. But to get back to the ornamental side of the question. Nearly three hundred years ago the Black Locust was introduced into Europe where it has become naturalized. Some one discovered that by cutting back the young trees a bushy head would be produced. These bushy headed trees, thickly studded with branchlets, become a wonderfully decorative tree, particularly when in bloom. So attractive are they that a few American landscape artists are working for its introduction in American gardens—another generation may see this much neglected American tree gracing our gardens.

### SETTING A GOOD EXAMPLE

**N**EWARK, N. Y., is a nursery town, several large nurseries being situated there. It has recently decided to take some of its own medicine. Charles H. Perkins, of Jackson & Perkins Co., and Frank S. Warren of the American Landscape School are members of the Parks and City Planning Committee. Under their direction the city of Newark has started a Beautifying Newark campaign. The city is therefore assured that the nearly 100,000 trees and shrubs donated by the nurseries will be used to produce the most pleasing effects. This is a mighty healthy sign. It is always a safe bet that a town which has the foresight and gumption to pull itself out of the humdrum is a good one to live in. It is sure to grow, for if it has good shipping facilities, as is the case at Newark, new industries are attracted. There is nothing that will pull in new industries like a well planted, well kept town.

### BEATING THE RED SPIDER

**T**HE ubiquitous little pest of garden and greenhouse, wherever plants are grown, and an especial trouble to the amateur gardener is the red spider, in reality a mite, that seems to attack nearly all the plants that we like to grow in pots as well as some others in the garden. Hitherto it has not yielded to treatment; the time honored recommendation being spraying with water on the ground that the pest disliked a moist atmosphere. We learn now that Dr. Albert Hartzell of the Boyce Thompson Institute of Plant Research has devised an effective poison for this universal pest in the form of a spray "which is 95 per cent. effective in destroying red spider." The spray is a mixture of any lubricating oil with colloidal sulphur. The two components become particularly effective in mixture. The oil "is more than twice as poisonous to the pest" as when used alone and the mixture "about eight times as deadly as the sulphur used separately." It has been found that it does not injure Cabbage, Peppers, Tomatoes, Snap-dragons, Salvia, and Nasturtiums.





*Mattie Edwards Hewitt, Photo.*

A goodly place it is and prinly spaced  
 With straight box-bordered paths and squares of bloom  
*Gertrude Huntington McGiffert*

The garden of Mr. Isaac T. Starr at Laverock, Pa., where one of the pleasantest features is the planting of Box, which brings a note of green into the garden picture throughout the year. (See "Boxwood—the Living Antique," pages 223-224)





*Tebbs & Knell, Photo.*

"Here in the sifted sunlight  
A spirit seems to brood  
On the beauty and worth of being,  
In tranquil, instinctive mood"  
*Bliss Carman*

Palms, Banana, Bamboo, Maple, Jasmine and flowering shrubs weave charming patterns of greenery around this restful house—with its smooth wall surfaces and delicate iron balcony—reminiscent of the Mediterranean. Home of Mr. J. C. Lyons, at New Orleans, Louisiana; Armstrong & Koch, Architects





"Lustre and odours, and blossoms and flowers,  
And all that is richest in gardens and bowers"  
*James Clarence Mangan*

The flower bordered flagstone terrace of Miss Dianne Nash at Tryon, North Carolina, from which one turns from a view of the majestic mountains deep into the heart of the woods (See also "Four Gardens of Tryon," pages 210-211)



# The Mediterranean Influence

Henry H. Saylor

Photographs by Prof. John S. Humphreys, C. F. Saunders, Tebbs & Knell, Kenneth Clark, Philip B. Wallace, John Wallace Gillies, S. Osato, George H. Van Anda

WHY is it necessary to choose an architectural style for one's country house? Why not go directly at the problem of planning a convenient arrangement of rooms, making sure that sizes and proportions are right, providing necessary intercommunication, and then erect the walls and roof of the materials and, watching the fenestration and scale, textures, shadows and such details—and not go at that? It sounds feasible. But is it? Even in the use and selection of the obvious essentials—windows, doors, roof—we have the necessity of making a choice between widely varying types. Shall we put in windows of small panes or a full sheet of glass to catch the sun; shall our doors be plain, battened, paneled—and if so, how? Shall our roof pitch be steep, or flat; shall we have our eaves projecting, or not? Whatever choice we make on any of these matters leads us directly into the province of architectural style. We cannot escape it even if we should try.

Fundamentally, architecture is expressing its self in building materials. If you would not write a story or write down a record of fact, you must choose a form of expression and a blunt statement of fact is not enough; we would dress that fact entertainingly, and with a beauty and grace of phrasing we can master. The day has passed, however, when we are content to express ourselves architecturally in the precise words of even the greatest architects of the past. Architectural expression, like any other form, is forever in a state of flux. Its forms change, grow, are modified by contact with the rest of the world. What we mean by architectural adaptation is the adoption of the spirit of an architectural language and the re-phrasing of it in the vernacular of to-day. To sum up the fore-

EDITORS' NOTE: This article on the Mediterranean influence is part of the larger presentation of the heritage of the present-day home in "The Book of Little Houses" soon to be published, a book whose many pictures and plans will appeal to all home owners both prospective and actual.

going, we must perforce build in a so-called architectural style; there is no way of speaking architecturally excepting in one of its understood tongues. Nevertheless, if we would produce architecture and not archæology we must adapt rather than copy.

However, that is by no means all there is to the problem confronting the man about to build. If it were, he could merely look over the architectural picture books, decide what style he preferred and have his architect produce that sort of house for him. No, there are other considerations and they are of vital importance. In three words they are: climate, materials, furniture.

WITH the foregoing in mind as a basis for the selection of an architectural type in which to build a country or suburban house it is the further purpose of this article to sketch

very briefly the outstanding characteristics of three distinct styles, the French, the Italian, and the Spanish, which we can bring together under the general head of the Mediterranean types of architecture.

To look first at the architecture of Spain: Mr. and Mrs. Arthur Byne, whose numerous books on Spanish architecture, gardens, and furniture are the one indispensable mine of information for those who would know these things better, have pointed out very clearly that our national picture of Spanish architecture is considerably distorted by the fact that most of us judge it from the cruder forms borrowed from the California Missions, upon which has been loosely hung the baroque detail borrowed from Mexican churches. There is a far better basis for judgment in the adaptations built within the past decade, largely in California and to a less extent elsewhere—also adaptations that have perhaps been inspired by the late Bertram Goodhue's work in the San Diego Exposition. The best of it is based on the *Mudéjar*, or combined Moorish decoration and Christian structural forms originating before 1500. In the more monumental architecture of Spain, centering about Castile

Unadorned walls, deeply embrasured and typical wood ceiling all lend a distinctly Spanish flavor to this modern Illinois room designed by Russell S. Walcott (at right)



The bold horizontal line of door and shutters and the outside stairway bespeak Spanish heritage (left). Residence of Mr. W. G. McCune at Green Farms, Connecticut; Butler & Corse, Architects



—a stone architecture of far greater sophistication—it seems unlikely that we, as searchers for motives to adapt in our domestic architecture, shall find much that is within our reach.

Our adaptation from Spain is a house of stucco with a roll-tile roof of rather flat pitch. The stucco will be either white or cream, and its surfaces will be broad and simple, with few windows. These will be deeply recessed in the thick walls and will perhaps be protected outside by a screen of spindles or of wrought iron—the shutters, if any, will be inside. The doorway will be one of the few



decorative features of the exterior. Framing it there may be some of the modeled plaster ornament or *yseria*, originally carved by the artisan but now cast in molds. The door itself will be either plain vertical boards, studded with iron bosses or decorative nail heads, or else paneled in small squares with a geometrical variation, perhaps, in the center. It will be rather dark in color, say of oiled pine, though walnut would be better if it is not too costly.

The surface of the stucco will not be rough, nor will there be any attempt to simulate rough trowel marks or the swirls of the darby; all Spanish stucco work receives its coat of whitewash yearly, and if the surface ever had been rough, the whitewash would long since have smoothed it. Whatever there may be in the way of porches, entrance steps, terraces,

be of red tiles, waxed, and rush mats may take the place of rugs.

On the broad wall surfaces there will be a flat hanging of Flemish tapestry, of Cordova leather, of some Moorish weaving, or a rich damask or velvet. The furniture should be scanty—Spanish interiors are particularly marked by a minimum of movable furnishings. A broad refectory table—a carved chest or leather-bound folio resting on its damask runner—its trestle supports braced with a bit of ironwork; a few monks' chairs, or *fraileros*, square, leather covered and studded with iron bosses; a carved walnut cupboard or two; a few rush-seated straight chairs, possibly in red and gold; a standing lamp or two of wrought iron—or the bare *torcheros* or tall candle-stands, an oil portrait or two in carved and gilded



THE VILLA MARIA  
at Southampton, L. I.  
Edward P. Mellon,  
Architect

The generous expanse of unbroken wall surface, the nicely balanced fenestration, without symmetry; the covered chimney top (see below)—these mark the true Italian whose beauty depends so little upon detail and ornament and structural features, so wholly upon proportions, niceties of balance, color. Plain plaster walls, simple iron stair-rail, and paved floor of the hallway are eloquent of fine tradition and every detail of its furnishings carries the Italian note and is completely in harmony with the architecture



frame—here are the few elements of the rooms.

For the corridors and less important rooms the ceiling may well be lowered and plastered as an oval vaulting. Doors throughout of oiled pine or walnut, either with a plain surface studded with nail heads, or geometrically paneled, or with turned spindles making a grille of the spaces inside the rails and stiles. The stairway will probably have a simple railing of wrought-iron with a walnut hand-rail, the stairs themselves possibly repeating the brick, stone or tile flooring. Occasionally the tiled dado may continue up the stairway as an outer guard, with a handrail of black tile on its top.

Turning to France, there are, of course the châteaux of the nobility which for many years

will be in tile, brick, or stone. These masonry floors will extend through as much of the first floor as practicable—the Spaniard confines his wood floors to the upper story.

Inside, the first impression will be of height. The principal rooms must have their ceilings as high as we can conveniently provide them. These will be of wood, or a more or less intricate system of wooden beams—a few large ones, supported on the typical carved brackets, running across the shorter dimension, then smaller ones at right angles to these and above that the boarding—all rather somber in coloring above the broad areas of white plastered walls.

About the fireplace, framing principal doorways and as a dado around the room, will be tiling, its polychromatic, Moorish character giving further emphasis to the broad masses of plaster wall. This tiling will extend into window seats, over radiator covers and the like, for there is no wood trim, such as we depend upon in most architectural styles to frame our doors and windows and mark the line at ceiling, floor and side wall junctions. Possibly the principal doorways or the fireplace end will have an embellishment of modeled plaster instead of the tile. The upper chimney breast may be of the plastered hood type, sloping back to join the wall at the ceiling line. The floors will preferably



have provided inspiration for our larger country houses at Newport and elsewhere. The characteristics of this elaborate style, though exceedingly subtle and intricate, are fairly well known in a general way to all of us. It is, however, of a less known element of French architecture that this architecture would speak the simpler forms of the smaller French châteaux and manoirs, in which there is less suggestion of the feudal stronghold and more of the country home as we know it to-day.

Throughout the French forms of architecture expression of an underlying regard for symmetry is always strongly felt. High, steeply pitched



ofs are here the natural reflection of a coun-  
of gray skies and much snow. Slate is the  
pal roofing material, and the thicker it can  
obtained and used, particularly on the lower  
urses, the more effective it will be in appear-  
ce. Tile is used to a less extent, usually of  
small flat unit, in red. As might be expected  
steeply pitched roofs, dormer windows are  
ually present and are given widely different  
pes—pediment-topped, arc-topped, or  
pped with a little hip roof of their own.  
hatever their shape they are almost in-  
riably small.

For the walls stone is the tra-  
ditional and characteristic ma-  
terial. When only the poorer  
qualities and smaller sizes are  
available these are used as filling  
between strongly marked quoins  
of the larger cut stone of corners,  
window, and door openings,  
where the wall must be brought  
to a neat vertical junction line).  
Occasionally this filling of rubble  
stone is covered with stucco,  
brought only to the edge of the  
quoins. Where the rubble itself  
is considered pleasing enough in  
color and texture it will always  
be found used with broad mortar  
joints brought out to the plane  
of the face. And on the stucco  
walls, if used, will be the inevi-  
table yellow climbing Roses.

Though the simpler manors  
have broken away from the  
medieval appearance of the earlier  
and more elaborate work, there  
is one feature that is usually

retained, the circular tower. No single fea-  
ture could so fully satisfy the need for a  
dominating mass to which the wings and ells  
of various heights are tied. The tower serves  
admirably to house a circular stairway, but  
even if the French architect utilized it for no  
more important function than a pigeon loft,  
its simple form and great stone mass must  
needs be incorporated in the design.

Within the portals, the interior, though as  
different from a different world than the courts of the  
French Kings and their intricacy and pro-

fusion of ornament, there will always be  
found paneling in wood or plaster, marked  
by a restrained use of the curved line. The  
chequered floor of black and white marble  
squares is characteristic of the more formal  
rooms, with at least a simple border line of  
contrasting color where the flooring is of  
wood. Dull blues, blue-grays and warm grays  
are favored colors for woodwork, framing  
simply paneled plaster surfaces that are them-  
selves painted or bearing a fabric covering.

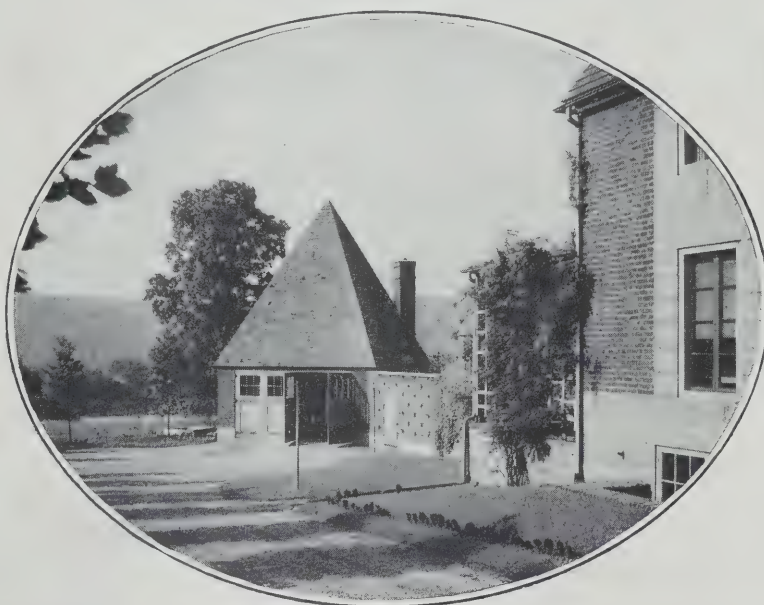
Iron or bronze stair rails may be of a wide  
variety of form, always kept  
slender in line and free from the  
elaboration that burdens the  
more monumental work. For  
the embellishment of mantel  
facings and occasionally in a  
pilaster treatment, marble will  
be added to the short list of  
materials with which the archi-  
tect secures his effects.

IN OUR search for inspiration  
from the Italian we find a  
condition paralleling that of  
Spain and also of France in that  
there are really two architec-  
tural vocabularies—one of the  
official circle, the other of the  
more modest countryside. And  
here in Italy as in France and  
Spain we shall pass by the  
former as being not only better  
known but less readily adapt-  
able to our needs for the com-  
paratively small house.

The picture of the smaller

(Continued on page 260)

Garage at Bethlehem, Pennsylvania, designed by Mellor, Meigs & Howe for Mr. Carl Siebecker. The French note is found in the steeply pitched roof and typical combination of stone and brick



Throughout the French forms of architectural expression an underlying regard for symmetry is always strongly felt and, though its appeal is per-  
haps less immediate than the more "picturesque" English types its almost classic formality has, on acquaintance, distinct and ever-increasing charm.  
Mr. Richard E. Bishop's house at Germantown, Pennsylvania—Edmund B. Gilchrist, Architect. (Other views and plan on pages 236-237)





Who could resist following this path which leads down the mountainside into Mrs. Kelly's rock garden, at Tryon, North Carolina?

# Four Gardens of Tryon, North Carolina

Mary H. Phiher

**T**HESE gardens of Tryon show that much may be accomplished in a short time, for all of them are under three years old. A little effort, a lesser expenditure of money, combined with the materials that lie at one's command, here have created gardens whose beauty equals any. The alluring charm and restfulness, which these gardens give in unstinted measure to their builders and their friends, and to those who wander through the roads of Tryon, reflect the spirit of the overshadowing peaks of the mountains of the Blue Ridge range.

The charm of the gardens of Tryon lies in their distinctive naturalness. Here one would

not want to see the opulent splendor of an herbaceous border nor the garish beauty of a brilliant flare of bedding plants. It would be incongruous and speak too much of man-made efforts were they found among the hills and valleys, or deep in the woods of Tryon.

**A**DRIVE down the lovely roads of Tryon, deep into the woods, down a steep slope and up a steeper hill, where the pine needles cover the roadbed, where wild flowers creep up to the narrow way, where song birds dart across almost against the windshield, and all at once one comes upon a house and garden that reflect the spirit of the hills. The house of soft creamy plaster, up whose sides clamber

Roses in full bloom, tones perfectly with the surrounding trees and faces the distant peaks. Here the breezes of heaven play night and day; above the fleecy clouds fleck the azure sky; beyond the horizon expands as if through a powerful glass, until it includes the mighty mountains; then at one's feet—the garden.

The garden begins on the doorstep, as it were, and is at first a rather narrow border from the flagstone terrace to the retaining wall of rock. Lying close to one's feet, the edges of plants of Gold-tuft, Forget-me-nots, Ararat, and Snow-on-the-mountain interspersed with the tiny blue native Iris and Violets form a line of color. Then come clouds of pale butterflies, white, blue, yellow, lavender, pi



o are they Columbines swaying on their slender stems? Iris in lavender and cream hold high their heads, while Phlox drum-mendi, in the palest yellow, looks like a ray of filtered sunlight on the bed.

Below the retaining wall the garden wanders almost at will down the hill that slopes toward the distant view, of which one catches glimpses through the tree trunks. Between the rocks, over the tiny walls, behind some small gray boulder, the flowers bloom; Iberis, Cowslips, Hystrix, Phlox divaricata, Harebells, and dozens of dainty kindred things, adding their fragrance and their masses of color, some vivid, some pale and delicate, to this charming garden.

And through it all scarce a sound is heard save the rustling of the Pine trees. Those who linger here are soothed by the utter peacefulness and the natural beauty of the place. This is the garden of Miss Dianne Nash, formerly of England, who for several years has made Tryon her home. Miss Nash's love of flowers and of Tryon was the inspiration both of her garden and of the garden club of Tryon. (See photograph, page 206.)

LITTLE deeper into the woods is the gray tower of Homer Ellertson, the artist. The blue door through which you enter his garden opens through a tall wall of rock and shelter, whose contour rounds in perfect conformity with the contour of the majestic Hsback Mountain, towering in the distance. From the tower which rises above the garden one has an incomparable view of hill and dale. Breath lies the garden, where in the small rock-bound pool the goldfish play, and Water-lilies bloom. Again the natural rocks have been used. Forget-me-nots flower in the great profusion until with the masses of snowy Arabis they look as if a bit of heaven and summer cloud had drifted here. Bright clumps of golden Alyssum grow out of the rocks. Thyme and Sage add their pungent



In the "old fashioned" manner, where such household favorites as Foxgloves, Snapdragons, Clove Pinks, and Irises dominate, at the home of Mrs. Julian Calhoun

odor to the fragrance of the wild things growing here. Poppies, in a shade of subdued orange, unfold their satiny petals against the gray of the rocks. Tall spikes of Wallflowers, in bronze and dull gold, stand, like soldiers on guard, against the wall. Garden and pool, leaf and flower, all fit perfectly into the picture. Entering from the other side, one walks up a long path shaded by overhanging boughs and bordered with Irises, in lavender and cream; Peonies in pink and white; and masses of Columbine in cream and blue. The artistic

tower, which is the home of Mr. Ellertson, is glimpsed as the path curves.

DRIVING down the winding road one follows a beckoning bend and finds that Mrs. Kelly has a garden just as enchanting, and where more use is made of native shrubs. Under the shadows of huge White Pines, which have been cleared just enough to let the sunlight filter through, the Dogwood glimmers in the soft light, the pink of the Redbud peeps through the tree trunks, a Cherokee Rose climbs over the trellis above the gate, English Ivy covers the broad rock chimney, and blue Periwinkles trail on the bed below. In front of the house, but some way down the hill, the rock garden basks in the sun, with native Columbine of red and yellow dancing gaily, with blue and gold and pink and white rioting over the rocks. A clearing has been made so that from the side steps of the house one looks directly down a ravine to the bubbling stream, many feet below. Above the ravine the branches of the virgin forest trees form an arch of unbroken green.

AS THE road nears Tryon again the garden of Mrs. Julian Calhoun, growing high on a bluff, lures one to stop. The tall bank of red soil is faced with a long wall of rock, above which there is a broad row of Iris in all the lavender and purple shades. Dozens of Lady Gay Roses, planted high above, throw down their branches to cover the bareness of the bank. A long flight of rough rock steps leads up to the house and down the sides of these same steps the Cowslips nod to the Harebells, hosts of Pansies turn their bright faces to the sun, Columbine flutter beneath the stately Madonna Lilies, and wilding things peep out from the sheltering rock. On the west side of the house great clumps of Kalmia are growing just as Nature planted them and under their boughs the wild Violets and Fleur-de-lis play hide and seek among the roots and rocks.



Pinks, Irises, Blue Salvia, Hornpoppy, Alyssum, Violets, English Ivy, Larkspur and Snapdragons flourish in the garden of Mr. Homer Ellertson





The garden as seen from the house

# The Prize-Winning Dividend in Contentment

## The Promised Land

Margaret Cridland

**W**HICH is backward? Should living and earning a living come first? Should the young lad or girl, getting ready for life, be advised to decide on a profession as the basis of all life and his or her life be entirely arranged from that basis? Or might it be possible for them to decide first the kind of life that gives them most pleasure, satisfaction—the most living—and then, with that as a basis, decide on the profession or craft or art that will dovetail with that kind of living? No question at all, you say? Of course the economic side must come first? Possibly. I know that is the general course. I know that the majority of people are slaves to jobs and professions. Their lives and the lives of their families must be adjusted to them, even if all these lives are makeshift, if no one gets any real satisfaction out of life.

I suppose there are many reasons for this. Many are scared of poverty; they crave affluence. Many have not learned the pleasure of work for work's sake. Many are just scared of doing anything that "other people" don't do. They aren't individuals with minds of their own—and, consequently, lives of their own—but cogs.

Probably, if the war had not knocked things topsy-turvy for us, we should have gone on more or less unthinkingly, apartment to office, office to apartment, an occasional week-end in the country, going and doing things because others were doing them. But we were jolted out of our snug little rut and then we began analyzing ourselves, our own individual lives. Were we getting what we wanted out of life? What did we want, anyway? Could we get it?

First we eliminated things we were sure we

EDITORS' NOTE: Chosen for the \$100 award from more than half a hundred manuscripts from more than half the states in the Union, this account of how one family rediscovered happiness in "The Promised Land" may prove a signpost for other people seeking some road to sure contentment. The response from all parts of our widespread country brings ample testimony of reward and the reaping of imperishable dividends—stories which we hope to publish from time to time in our pages.



In winter

did not care about. Society in a formal did not appeal, we had tried city apart life and found it interesting for a while had no desire to spend our lives thus; we tried living in a suburb, but the clubs, dinners and the like did not interest us much; but elaborate meals and clothing all left us and discontented.

Then where were we happy?—In the country and woods, living and enjoying outdoors. We like our own society and that of our son. We did not crave constant outside sociations. We loved our books and magazines, our open fires, fresh air, sunshine, simple food, and a few good friends. We to do and make with our own hands. It like—came the conclusion—to find a farmhouse to fix over. We'd like to time to spend fixing and creating beautiful side and out.

But could we get it? And how? Our only assets were a very wee capital, a truck, a car, a certain start in the writing profession whereby we might earn a more or less precarious livelihood even in the country. We knew, between us, a little about gardening, cooking, sewing, carpentering and most practical everyday things that make up a life.

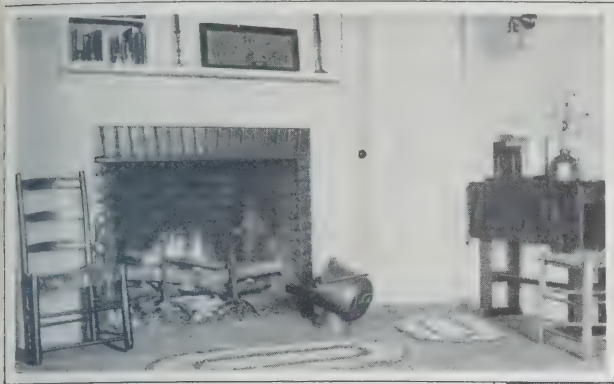
We knew, of course, that we couldn't do so much in the country, but, on the other hand, neither need we spend so much. In all, he is rich who gets the most of happiness, contentment from life, whether he "turn over" great or small sums of money in the process. In the city a given salary would give shelter, clothing, food, a "higher life," and there might or might not be a surplus. In the country one half the given salary would do likewise and joys would be doubled. In fact, it's those joys



ty that cost so much and that are, too often, counterfeit. "What are they all doing?" said usband, one warm evening on a crowded ty street. "Looking for happiness," said I. And so are we, but I'm afraid we won't find here." "Anyway," said we, in conclusion, "life in't be much worse than it is. We can't

the house. The rest of the land—which included an old orchard of twenty-five good Apple trees and a lovely brook—was left wild—in fact, it's pretty wild yet. The first fall found us "poor but happy." For the first time in our lives we had found a spot where we had a feeling of absolute contentment. And that feeling has continued.

room and dressing room and kitchen with dining alcove heated comfortably. Our sleeping rooms were cold. Our cellar was filled with all kinds of winter vegetables, and with jars of fruit—blackberries and blueberries and wild strawberries from the hillsides, glasses of jams and jellies and preserves, jars of pickles, boxes and boxes of apples from our own or-



Three attractive fireplaces with their appropriate fittings play a very large part in making a real home of the old farmhouse



et much poorer, things can't be more uninteresting—by this period of our post war struggles we had reached a business position in the Middle West—we are healthy, strong, capable of taking care of ourselves. Let's try it."

So we traveled eastward, reestablished a few contacts, and began looking for "the promised and." That we might not burn all our bridges we decided that we must find something within a possible commuting distance of New York. Then, should we be unable to make ends meet, we could go job hunting.

And here we are! That was three years ago last spring. They have been years of hard work interspersed with play, of—almost—feast and famine, of discouragements and disappointments, of joys and contentment. In fact, the first year has gone down in family history as "the lean year." The writing jobs that bade fair to carry us over for a few months when we moved out, dribbled away for various reasons and left us day by day awaiting the coming of the mailman with a possible check to pay for the week's groceries.

We have an old farmhouse that we have slowly, in the three years, made livable and very much home. It needed, however, a lively imagination to foresee this when we bought it. The paint was drab and dreary, faded wallpapers of colors beyond description hung in festoons from the walls. The plaster was off in spots. The rooms were small and cut up. Outside was the wilderness of an abandoned garden. That first spring we made a few rooms habitable, reclaimed a fairly large garden and a bit of the yard surrounding



Two winters we have had to pack up and go to other fields to replenish our depleted fortunes. But each time we have looked forward eagerly to the end of our banishment when we might get home again. The first winter we spent in the country. And winter found us comfortable, even though in rather snug—for the country—quarters. We had a fairly large living room, a bath-

chard. Thanksgiving was an old-fashioned country feast with squash, onions, currant jelly, late salad plants from the garden and pies made from our own pumpkins—and the neighbors invited in to enjoy it with us. Christmas was perfect; we climbed the mountain after Laurel and Ground Pine and Christmas tree; we packed boxes of greens, jellies, pickles, and the like to send to less fortunate friends, we participated in a beautiful European ceremony at one neighbor's on Christmas eve and, on the evening of Christmas day, another neighbor invited in the rest of the neighborhood for a Christmas tree in her living room with its big open fire, and small son, eyes and cheeks aglow and clad in a Santa Claus suit received on his own tree that morning, officiated as Santa Claus. Not since our childhood had we had such a Christmas. The snow fell in gentle flakes all the day. To be able to give our child the memory of such real Christmases is worth much.

The winter passed all too quickly with busy days inside and out. After a few hours of work inside we would go outdoors—and the country outdoors in winter is even more beautiful than in summer. Sometimes we snowshoed, skated, tobogganed or took a long ramble in the hills. Other times we just gathered firewood or went after the milk.

And thus it has gone. As I have said, it has been a tight pinch to make ends meet sometimes, but always has been the comfortable thought that, even though deprived of luxuries and perhaps some things that might be called necessities at times, even

(Continued on page 264)



At left, building the flagstone terraces; and, at right, a pleasant alcove cleverly constructed from a dark pantry





# Impressions From the Gladiolus Exhibitions

At Rochester, N. Y., and Boston, Mass.



**BACKWARD** season and a sudden onset of hot days in early August both held back many of the mid-season sorts usually to be counted upon for exhibition, and tried the endurance of the ones that did flower in time for the National Gladiolus Exhibition August 11th, 12th, and 13th. The result was that the early varieties appeared more prominently than usual, and many of the weaker sorts either displayed their faults of crooked stems and poor placement, or gave place entirely to their sturdier sisters. So this year's showing brought out the comparative strength and dependability of the varieties to an unusual degree.

An interesting feature of the exhibit was the fine showing made by the amateur competitors, particularly in the classes for one spike of a kind. Some of the finest individual spikes were shown there, and the high merit of some of the old established sorts was emphasized. **AMERICA** competed successfully against the newer varieties in the pink class. Ruffled salmon **WM. KENT** made a fine showing, both as a single spike and as the best three spikes in its color. The simply huge spikes and flowers of **MRS. LEON DOUGLAS** likewise attracted attention. Diener's deep rose **AMERICAN BEAUTY** was represented by typical many-flowered spikes. It is not the easiest Gladiolus to grow satisfactorily, but when at its best it is certainly worth while. **KIRCHOFF'S VIOLET** took precedence because of its trim form and excellent color, though it is not of true show size, in either spike or flower. **HERADA** again made good as the showiest among the competitors in the mauve and purple tints.

Among the exhibits of the large growers were some interesting novelties. Of the truly exhibition sorts, Kemp's **JUBILEE** showed itself as one of the best; it is a huge lavender pink, similar in form to his **Pink Wonder**. **PEARL OF CALIFORNIA** is a showy light pink, with many flowers open at once. It would compete in the same class with **MISS MADISON** as an exhibition sort. **VICTORIA FREDERICKS**, pink with spotted throat is another show flower, quite up to Diener's standard of many large flowers open at once. Of the whites, **VAUGHAN'S WHITE** is a tall, showy sort. **JOERG'S WHITE** is a larger and more striking flower. It has a yellow feathery blotch in the throat, so is not a pure white. **LAVENDER PRINCESS** is a showy lavender-pink with many flowers open at once—a true exhibition flower. A truly imposing flower is **PFITZER'S TRIUMPH**, a large, wide open slightly ruffled red. It has only four blooms open at once, but they are large, full, and massive.

**THE** general purpose, or so-called commercial, type was also well represented. Gelser Brothers again brought in their prize winning rosy lavender seedling, now named

**MAUD FREY**. With its pleasing color, fine form and texture, this new sort shows real promise. It opens up six good sized and well spaced blooms on a spike of moderate size, and seems also to have the lasting quality so necessary in this type of flower. **FAY LAMPIERE** so widely heralded by the pictures of the girl instead of the flower, showed as a large and striking salmon-tinted pink Gladiolus of pleasing and graceful habit. There are now several good pure whites, and **LA BEAUTÉ** from Holland easily classes as one of them. Most of them flake a little in the sun this year, and **La Beauté** is too new to decide how it will behave as yet. **JENNY LIND** is quite unique in coloring, being a combination of soft pink and pale yellow throat. Its flowers are of only moderate size, but many of them are open at once on a graceful spike. Groff's **LOUVAIN** is another pink sort of attractive coloring.

The newly recognized **Primulinus Grandiflorus** type was also in evidence. **THE ORCHID** was shown satisfactorily for the first time, and proved to be a large ruffled lavender-pink, similar in form and texture to Kunderd's **BUTTERFLY**, **MING TOY**, etc., but of somewhat larger size and distinctive coloring. Gladiolus **BILL** likewise showed some good sorts of this type. His **PRIORITY** is a large pink-tipped white, the two colors shading agreeably the one into the other; **LUCETTE**, white with dark throat lines; and **OPALESCENT**, pale rosy lavender with purple throat, are others of his interesting varieties.

**THE** true **Primulinus** varieties again proved their special merits for decorative use. **GOLDEN FRILLS** is a spritely ruffled Prim of deep yellow color with light red throat blotches, which contrast well with the yellow. It stood out as the most attractive of the deep yellow novelties so widely heralded. Both in a basket and in a bowl for table decoration it was most effective. **PATRICIA CARTER** is a pink of quite different mould, a dainty little soft pink Prim with well spaced blooms and many open. It may completely displace **Maiden's Blush** when its price gets within reach of the florists. Meanwhile it is a pleasing novelty of most delicate tint. Another attractive Prim of distinctive coloring is **EVA MARTIN**, a small pale sulphur yellow with picotee edging of pink.

Of the fancy sorts, Kemp's white **RUFFOLACE** is still in a class by itself because of its unusual form, being both deeply ruffled and with a lacy margin to the petals. Kunderd also fulfilled his promise of new colors in the lacinated type, by bringing in some tips of spikes of his new lacinated seedlings. He showed an interesting array of colors and forms of them. He also had a deep yellow seedling which he designates as an improved **Yellow Wonder**, a plain petaled deep yellow of considerable promise. An unnamed large flow-

ered light yellow ruffled sort, with deep yellow margins and crêpe-like petals also looked interesting as a novelty among the ruffled type. Bales again proved himself a fancier of odd colors, by acquiring Kunderd's purple-blotched lavender **ORCHIDEAN**, an interesting little flower of remarkable coloring.

Less distinctively classified than some of the others is Mrs. Austin's **TYCO ZAN**, large enough to enter the show class, yet opening at a rate that would qualify it in the general purpose class. Its brilliant pink color and wide open flowers on good, tall spikes make it outstanding among the new sorts.—F. T. McLEAN.

**THE NEW ENGLAND SOCIETY'S EXHIBITION**  
**A**NOTHER great Gladiolus festival was staged in Boston a week later (August 21st and 22nd). This was the combination exhibition of the New England Gladiolus and Massachusetts Horticultural Societies. Those who follow the Gladiolus cannot afford to miss this annual gathering in Boston which has been growing in importance year by year. From the spectacular standpoint it leaves little to be desired. There are good growers in New England and they present their best efforts at this meeting, such as A. L. Stephens, W. E. Clark, Clark W. Brown, North River Farms, F. F. & F. O. Shepherdson. They show us what the Gladiolus is like when highly cultured.

Looking at the color classes and singling out the respective winners we find the following: white without marking **EUROPE**; white with slight markings **MALLOW**; white with blotch **DR. ELKINS**, second and third best taken by **HENRY C. GOEHL**; cream or apricot **FERN KYLE**; light pink **MRS. DR. NORTH**; bright or rose-pink **EVELYN KIRTLAND**; salmon-pink **CATHERINE COLEMAN**; pink with blotch **BLEEDING HEART**; salmon **PRINCE OF WALES**; yellow **GOLDEN MEASURE**; yellow with blotch **ELEGANCE**; orange **ALTON**; scarlet or light red **DR. F. E. BENNETT**; rose **NELLIE GRANT**; dark red **EMPEROR**; dark red or red purple **PURPLE GLORY**.

There was keen competition indeed in the new seedlings. Out of about a hundred varieties shown the honored selection was **BLEEDING HEART** of C. W. Brown. This is the variety that also won the prize in the color class for pink with a deep blotch.—L. B.

## A FEATURE IN PHLOX

**STAGED** in the same exhibition in the Horticultural Society's classes was a special display of Phlox; the Bay State Blue, Hills Nursery, and the Cherry Hill Nursery, each contributing displays of really exceptional merit and rich variety. The season has indeed been favorable and it is not often that we are able to feast our eyes on such magnificent presentation of this sturdy standby of the late summer garden.—L. B.



# Beauty Doctors of the Gladiolus

Forman T. McLean & William E. Clark

## Part III. Breeders of the Middle West and Their Notable Contributions

**T**HE leader in this Middle Western group is Anthony E. Kunderd, both because he was one of the first introducers of new sorts specially adapted to our Inland Empire and because of the number and high merit of his productions. He has introduced more good varieties that are well known and well liked than any other man of to-day.

He first began growing Gladiolus fifty years ago, when he was a small boy, and gradually extended into raising seedlings and hybridizing. Noting that a number of the old *gandavensis* sorts of that early time had slightly wavy or ruffled petals, he conceived the idea of intensifying that trait. Starting with these, by breeding and selection among them and among the wild species, he finally secured a truly ruffled form and introduced it in 1911 as his amber white KUNDERD GLORY. This variety, though rather coarse in texture, has the rugged vigor, full rounded petals and lasting substance which have characterized most of his later productions. Some of his most popular fancy ruffled sorts are: PURPLE GLORY, a large maroon red; E. J. SHAYLOR, rose pink; MONA LISA, a delicate pale pink. A very engaging little intensely ruffled Prim of recent introduction—and consequent high price—is SULPHUR FRILLS.

**H**IS plain petalled varieties, with the same tough substance and regular rounded form of his ruffled sorts, are among his hand-somest productions: ROBT. J. KUNDERD, orange scarlet; MRS. DR. NORTON, a delicate blending of pink, white, and light yellow; MARSHAL FOCH, a showy large light pink; DR. W. VAN



VIOLA BIRD

A slender and small violet tinted *Primulinus*, of the type best suited for small baskets and places where grace of form and pose are more important than mass effect (Umpleby)

FLEET, a very tall and slender pink variety; and MRS. FRANK PENDLETON, white, flushed light rose pink with large oxblood red blotches on the lower petals, are a few of these. He has also produced several meritorious *Primulinus* Hybrids; among these are ALICE TIPLADY, and ruffled BUTTERFLY and MING TOY. Space would not permit of even brief mention of the scores of fine Gladiolus put out by Kunderd during the past fifteen years. Many of these have made good as commercial sorts for general culture.

Recently he has introduced a new type in his tawny old rose LACINATUS, a slender spidery flower with the petals irregularly slashed and notched. This may be the forerunner of a new race as popular as the ruffled strain, and the new lacinated varieties in different colors which are now promised will be watched with interest.

There has been for a long time a place for graceful miniature Gladiolus which has not been adequately filled by the *Primulinus*, because their sleek hooded blooms are not quite as artistic as would be an opener and more feathery one. Perhaps the lacinated type, in greater variety and pleasing colors, may fill this want.

Kunderd has done much to advertise the Gladiolus and to give it the prominence it has to-day in the eyes of the American public. His latest innovation is a set of moving pictures, showing the work of the Kunderd Gladiolus Farm for a year. These depict the operations of one branch of a huge industry in this country, for hundreds of acres are devoted to the growing of Gladiolus each year.

**M**RS. A. H. Austin has done as much for the aesthetic side of the Gladiolus as has Kunderd for the commercial side. Her lectures, her judging at the shows and her writings have kept people abreast with the newest developments. She has also done much hybridizing and has originated some distinctive commercial sorts, with long, graceful spikes of openly spaced and well formed blooms. Her pink EVELYN KIRTLAND, mauve HERADA, and flesh pink ROSE WELLS; dark-blotched pale pink GRETCHEN ZANG, salmon WAMBA; white BERTREX and deep red CARDISAN combine a tall graceful habit and pleasing form with the sturdiness required to cope with Ohio summers. She has recently intro-

duced some deep yellows and some attractive little ruffled *Primulinus* varieties, some of which look very promising.

Carl Betscher is one of the many breeders who have used Van Fleet's *Princeps* effectively in breeding to improve the Gladiolus, and his new late-flowering red variety, CRUENTUS SUPERBA is evidently derived from that source. Betscher might be termed a born plantsman, as he made himself a garden at the tender age of ten. In his breeding work he has dealt with Carnations, Cannas, Dahlias, and Peonies as well as Gladiolus; and he is a commercial florist besides being a grower and hybridizer. So it is not surprising that he has not been specially prolific in new Gladiolus. But he has been discriminating and his productions are of high merit. His aim has been toward commercially valuable sorts, of strong constitution, good size and substance. His CRIMSON GLOW, a bright red that glistens in the sun, is one of the best. He has used the



OPALESCENT

Another graceful *Primulinus* Hybrid, pale lavender-pink (Gladiolus Bill)



GENESSEE

The creamy yellow novelty of John C. Davis having fine substance





MARY O'MINE

A pure white of excellent texture and keeping quality, originated by Mrs. Austin

wild species of *Gladiolus* somewhat in his crossing. *Gladiolus dracocephalus*, the Dragon's Head *Gladiolus*, has given him some interesting lined and spotted seedlings: *GLORIOSA*, yellow with cinnamon markings, is one of these. He has also used *G. leichtlini*, a very early-flowering desert species from the Transvaal, and crossed it with the earliest flowering of the *Primulinus* hybrids. He has already introduced his *CANORI*, an early yellow *Primulinus*.

His earliest-flowering seedlings are not yet generally in the trade, but are claimed to be very early, which is entirely credible. Lemoine also produced very early sorts about twenty-five years ago by crossing *G. leichtlini* and *G. aurantiacus* with his earliest Lemoine varieties. One of these, *PRECOCITE*, was reported by Hottes at Cornell as flowering in 44 days from the date of planting! But this, like so many European varieties, proved a poor grower in this country. Betscher's sorts, originated at Dover, Ohio, adapted to the trying summers of the Middle West, and selected for vigor and sturdiness there, may be expected to give a good account of themselves almost anywhere.

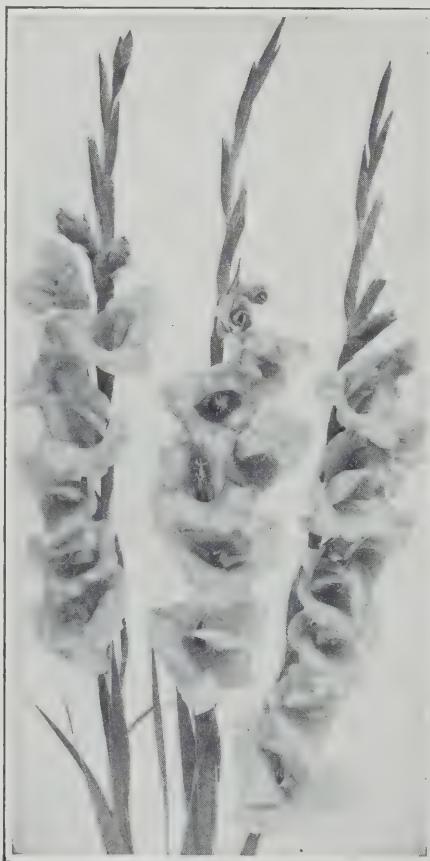
THE partnership of Dr. C. Hoeg and Kristian Prestgard is one of the few instances of a successful coöperation of either plant breeders or inventors. They began hybridizing the *Gladiolus* in about 1905, and have apparently worked amicably together for twenty years. Both men have other occupations, one as a medical doctor and the other as a newspaper editor, but they have found time to produce some fine new sorts, which they have sent out from their Iowa home.

Some of Doctor Hoeg's best are *GOLD*, a

very fine pure yellow; *JENNY LIND*, a soft apricot pink with pale yellow throat, of moderate size but with many open blooms; and *TITANIC*, a lilac purple with white lines in the throat. Among the finest of the Prestgard varieties are *MRS. KR. PRESTGARD*, a showy pure white of sturdy growth; *JAP LADY*, a dark pinkish lavender; and *CARMEN SYLVA*, a well known and universally admired large, wide open white of fine substance, with tall upstanding spikes, equally good for exhibition and for general commercial use.

Joe Coleman entered into *Gladiolus* breeding quite recently and as a mature man. In the last ten years he has produced some fine ones. He works in the conventional way, selecting the largest and most striking sorts as parents for breeding, and deplores too great a use of such primitive types as the *Primulinus* species. His *MINUET*, a clear sparkling lavender, was a 1923 medal winner. *GIANT NYMPH* is an extremely large Prim and has a tall, open spike of light rosy pink blooms, shading to cream at the center. *MRS. P. W. SISSON*, cameo-pink, is a show flower of fine size and clear color, winner of the Sisson prize in 1924. *SWEET LAVENDER*, a large pale lavender with deep red blotch, is a very early bloomer. *SHEILA* is another early bloomer, a large light salmon pink Prim. His introductions to date do not conform to a distinctive type as do those of some of the older breeders.

VOS, Vaughan, and several other florists have also introduced occasional fine *Gladiolus*, sometimes of their own origination, sometimes theirs by purchase. Vos' *CHATEAU THIERRY* is a pretty cerise and his white *MAINE*



CROWN OF GOLD

Unlike most of the *Primulinus* Hybrids it opens many flowers on its ribbon-like spikes. Many growers have sought a clear, deep yellow variety with enough flowers open at once and large enough to make a good display. Though the flowers are only medium in size in this variety, their color is admirable and the spikes open up well



THE RUFFLED TYPE

Representative of a large group of varieties having ruffled petals, introduced by A. E. Kunder

is another good one. Vaughan for many years introduced Van Fleet's fine seedlings. The new VAUGHAN'S WHITE is a good pure white.

Wm. Purple, or *Gladiolus* Bill as he prefers to be called, has worked quite steadily for larger *Primulinus* hybrids, with large, round, wide-open flowers, but with the slender, graceful habit of the *Primulinus*. *OPADESCENT*, palest lavender, and *STARLIGHT*, a cream-colored early flowering *Primulinus* hybrid, are among the good ones.

There are many growers and breeders of *Gladiolus* scattered all through the broad plains between the Appalachians and the Rockies, and several of these have produced one or two each of outstanding sorts. It would be both difficult and tedious to try to evaluate the work of each from one or very few of their introductions; however, several of proven merit may be mentioned; Wright's lavender *LOUISE*, Zeestraten's *DIANA*, Boynton's pale lavender *CAPT. BOYNTON*, and Umpleby's wee little Prim, *VIOLA BIRD*.

**CORRECTION:** The statement on page 544, bottom first column, in the August G. H. B. concerning the disposal of the Groff stock conveys an erroneous impression. Mr. J. V. Crow did not become an agent for the Groff material, nor did he introduce *Golden Dream*. In both instances read Campbell Bros. instead of Crow. Prof. Crow is working along his own lines in breeding, utilizing any material that seems to meet his requirements including some of the Groff strains and has done much to bring *Golden Dream* into notice.

[Parts I and II on "Hybridizers of the Continent and Australia" and "Hybridizers of Eastern America" may be found in the June and August 1926 issues.]



# The Romance of Chairs

George Drew Egbert

**W**HEN I was riding one day some years ago with Dr. Lyman Abbott, some reference was made to antique furniture, and Dr. Abbott, quite unusually for him, "sniffed" or at least seemed to me to "sniff." I bridled at once, and I said, "I suppose you think, Doctor, his craze for antiques a foolish whim, one sign of which is that some one brings down from the garret furniture so rickety it will hardly stand up and pockmarked with scratches, dusts it off, puts it in the living-room and calls it beautiful." Dr. Abbott answered, "That is just about my notion." "Well," said I, "did you know that the political and social interchanges of Western

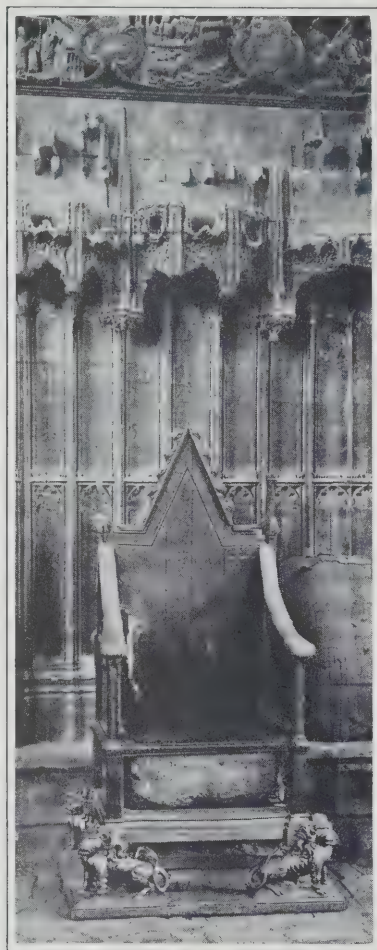


A JOINED STOOL

The "joyned" or "joint" stool of the 17th century looks strangely like a section of a bench, as if individuality was first marked by simply dividing a long bench into separate stools so that men were not in a crowd but sat each by himself

Europe in the seventeenth and eighteenth centuries, more especially, were reflected in the chairs of that period?" He said "No! Give me an example!" I did so and he asked, "Is there any book on that subject?" "No," said I, "there are some fugitive references here and there, but I have been unable to find anywhere any study of the subject that could be called systematic." "Then why don't you write about it?" Sure enough; why not? So here are a few notes upon what is really an important historical subject, that may suggest some serious musings upon what to most people certainly seems only a fad, and a queer one at that.

You ask me at once, "Why select the chair as the subject of the object lesson?" The answer is a simple one. In the first place the chair lends itself to a more comprehensive treat-



THE CORONATION CHAIR OF ENGLAND (Scone)

The idea of a throne as substantial and immovable, not to be carried hither and thither for convenience like the modern chair

ment of a period than does any other object. Each period has left its mark upon the furniture associated with it, but it has left its marks upon the chair in larger variety, because of the construction of the chair itself. A chair may illustrate its ancestry and the period of its production by its feet, its legs, its underpinning, its arms, its stiles, its top and its splat.

**I**N THE second place, the chair has an intimately personal quality which is found in no other piece of furniture; and by that, I mean, that a chair is unique in that it may become identified with an individual. A table is plural in its suggestion; more than one person may be associated with it. A whole company may march past a mirror and be reflected in it. Even a clock offers a group suggestion. But a distinctive chair speaks naturally of one person, with whom it has been a favorite, perhaps one who has at least occupied it over and over, and it speaks of one, because when a person sits in a chair he becomes peculiarly a part of the chair, and the chair becomes peculiarly a part of him. The chair is "his chair" while he occupies it.

And there is a third reason why I have chosen the chair for an object lesson in this little historic study and this reason grows directly out of the last. Identified with the individual, the chair illustrates with peculiar vividness political and social progress. The chair as we know it is the direct lineal descendant of the throne. That astonishing chair discovered in the tomb of King Tut and built more than forty centuries ago, was a king's chair. No archaeologist, digging, in the comparatively recent ruins of a civilization of even four centuries ago, has ever unearthed, no archaeologist could ever unearth, a peasant's chair, for the peasant of the period even as late as that, never sat in a chair; and never



OLD EGYPTIAN CHAIR

From Thebes, about 1500 B. C., legs in the form of lion's and originally with seat of interwoven linen strings, in general style reminiscent of King Tut's chair mentioned above

sat in a chair, just because he was a peasant. Society had to be revolutionized before plain people were permitted to sit in chairs.

The idea of democracy that "a man's a man for a' that"—more particularly that the center of authority is not a king, born to the purple, and born to rule his fellows, but that the right to rule is vested by God in the people themselves—this idea of democracy which is a commonplace of our time is the result of the progress of thinking throughout centuries and every chair used by plain people illustrates that progress. You, ordinary man, sit in a chair and not on a bench because democracy says that you are a monarch. A chair is still a throne, upon which, however, democracy places the average man.

**F**URTHER than this, the chair is associated with social progress because among people really civilized, women use chairs as freely as



do men. At the beginning of the democratic movement, a tremendous social advance was marked by the use of chairs by plain MEN, but even then, women were not permitted to sit in them. "Little Miss Muffet sat on a tuffet"; or rather, a "buffet"; that is, Little Miss Muffet sat on a stool. The idea of sovereignty as associated with a woman as a woman came years after it had been generally accepted as reasonably associated with ordinary men. Men used chairs long before women were expected to use them because, even as late as the seventeenth century, woman was not considered to be of equal importance with man. That idea has always been associated with the Orient; we forget that it was associated even with the Occident until three centuries ago. When you see a chair of the seventeenth century or the early eighteenth century with its legs shortened, you witness in practically every case an illustration of this idea, now exploded.

Early chairs even at the birth of modern democracy were built for men and

not for women at all; simply because men were monarchs according to the notions of those days and women were not. So another long step in social advance was taken when chair-legs were ruthlessly cut off that the seat might be near enough to the floor to permit of a woman with her generally lesser stature occupying it. And if this seem astonishing, let the intelligent man ask himself how long it has been in America (the very fountain-head of democracy as we like to think it) that woman has been permitted to have a voice in determining our political destiny which is as much a woman's as it is that of a man. When Little Miss Muffet left her tuffet and climbed into a chair, and when men accepted her climbing as a matter of course, then woman began to come into her own.

But this should be said further; back of the

democratic idea of the individual as sovereign lay the idea of the ordinary individual as individual; not one of a crowd, with the monarch or the noble alone distinctive, but himself a separate entity. So far as the recognition of plain men as plain men was concerned, plain men began to think of other men in the singular number.

So, naturally, the chair succeeds the bench. If you sit on a bench with half a dozen other people, you are simply one of a crowd. Sit on a stool or in a chair apart from the other men even if only a few inches apart from him, and you are peculiarly yourself, John Jones or Henry Smith. Men in chairs are not estimated in terms of quantity. The very proposition we use emphasizes this truth. You *on* a bench; you *sit in* a chair. You are yourself; you make up "the great audience of a single soul." This idea is only another element in the great principle of democracy. In the last analysis, speaking in democratic terms man is in the singular number; and so whoever you are "Take a chair."



#### TRANSITION CHAIR

This chair with Dutch underbody and Chippendale back marks the transition from the Dutch period to the Chippendale. The details are important—the feet, legs, underbracing, junction of stiles with top, and the "splat" or central "panel" in the back.



#### CARVER CHAIR

This chair has been restored by extending the legs to their original length. It illustrates the "throne-like" appearance given by height and also the appearance of a chair before woman was permitted to occupy it. The legs were cut off when the author found it, no doubt to make it suitable for occupancy by a woman.



#### WAINSCOT CHAIR

Here the separation of individual from individual is indicated not, as in the joined stool on page 217 by simply cutting the bench into sections, but by dividing section from section by arms. Note the early carving, incised rather than in relief.







#### CENTURY-OLD WALL PLANNED BY A PRESIDENT

Surrounding the professors' gardens at the University of Virginia, these serpentine walls were designed more than a hundred years ago by Thomas Jefferson. When planning the University, Jefferson conceived the idea of providing each professor with a garden plot protected from student pranks by picturesque brick bastions seven feet high; and within this friendly shelter many distinguished guests have—during the long flow of time—foregathered, among them Dr. Basil Guildersleeve whose eminent scholarship was commemorated by a "Golden Jubilee" at Johns Hopkins University





Very pleasant indeed is the doorway of this Carolina house, low-lying, planned for light and air and altogether comfortable living (see plan, general view showing full-length windows opening on terrace, and high raftered living-room opposite)

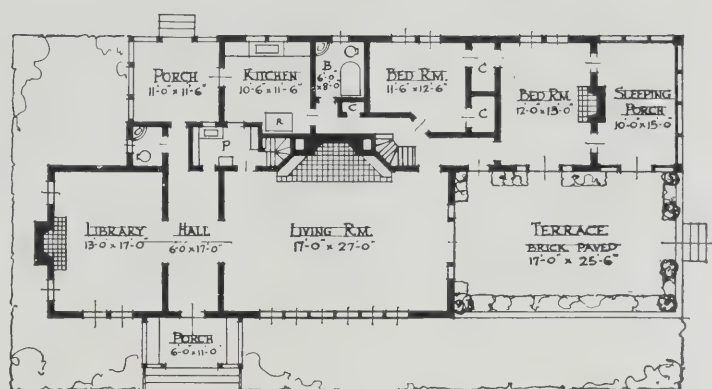




Home of  
Mr. and Mrs. Thomas A. Kelly  
at Southern Pines, North Carolina

George E. Cook, Architect

Photographs by Eddy's Studio







# The National Garden Association

*Formed to promote the annual observance of National Garden Week*

LEONARD BARRON, F.R.H.S., President

**Honorary Vice-Presidents:** J. HORACE MCFARLAND, MRS. FRANCIS KING, MRS. RUSSELL TYSON, MRS. THOMAS G. WINTER, MRS. SAMUEL SLOAN, MR. FREDERICK NEWBOLD, MR. ROBERT PYLE, MRS. JOHN D. SHERMAN.

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HERE is a very real problem confronting the suburban and rural home owner to-day which casts a serious reflection on the whole nation. This problem in plain words may be labelled "Destruction caused by marauding and thieving automobilists." The forms of this destruction are many, one of the most serious being the forest fires caused by carelessly thrown cigarettes and matches or unbanked camp-fires.

A forest fire not only destroys thousands of feet of valuable timber and shrubs and vines, but kills the animals, dries up springs and streams, killing fish and destroying their breeding places. It takes but a few moments to cover carefully a camp-fire, yet how many do it? Another form of destruction is the ruthless gathering of flowers and Christmas greens in such wholesale fashion that trees are broken, plants uprooted, shrubs torn up to such an extent that many of them are disappearing entirely from our woods and trails. Perhaps the most annoying and by far the most unpardonable thievery is that of the city autoists who boldly enter orchards and gardens to steal fruit and vegetables and even to uproot and carry away flowers from the dooryards! A New York paper in a recent editorial writes pointedly of these "motoring pilferers."

"Suburban and rural dwellers on the borders of the metropolitan zone may profit from the examples reported from various up-state places of successful dealing with marauding and thieving automobilists. A farm bureau vigilance service is doing good work, not alone in putting up signs of warning against trespassing but also in securing the conviction and punishment of destructive and thieving trespassers. The evil in question is a serious one along all motor roads where the automobile is used as an aid to petty pilfering and vandalism. It is a daily and, on Sundays, an hourly occurrence for lawns and yards to be invaded and flowers snatched up and shrubbery broken; for gardens to be raided and vegetables and fruit stolen, often with the breaking of branches of trees; and even for flocks of poultry to be despoiled of their most likely looking members. Such acts are sometimes done before the eyes of the outraged owners, the pilferers trusting to the speed of their cars for a safe get-away. As to the cases of defiling of private grounds and roadsides with the scraps and litter of luncheons and

other offensive stuff, they are too numerous to mention.

"Such practices are chiefly indulged in, no doubt, by 'joyriders' from the cities who seem to leave behind them whatever appreciation of property rights they have ever possessed. They are obviously difficult to deal with effectively, yet they must be suppressed if rural and suburban life is not to lose much of its charm and satisfaction. It is not to be expected that rural roads will be sufficiently policed to give adequate protection, but perhaps such an organization as the vigilance service can make such examples of a few convicted culprits as will materially discourage others."

Far from over-stating the situation, this editorial actually under-states it. In Westchester County, New York, the farmers have found it necessary to form vigilance committees to take care of this ever-increasing problem. These men have organized a Protective Association to war on motorists from the city who invade their property and steal fruit and vegetables. The organization is patterned after the Anti-Horse-Thief Vigilance Committee organized in this county years ago, and prosecution of all offenders when caught is to be prompt and the punishment as severe as possible.

It seems all but incredible that in this age and day we have to protect our property with vigilance committees! The worst of the matter is that the culprits are, in many cases, men and women of standing in their own communities, yet, who, on driving into the country unconsciously feel a sense of superiority and that all in sight is theirs by right of divine assumption.

A "No Trespassing" sign means nothing to such people who tear down fences so that they may drive into fields and woods, build fires near cornfields where they steal the corn for roasting, and make camps wherever they choose without seeking permission. The farmers if banded together, can protect themselves and from the number of protective associations being formed, it is evident that they intend to instil a wholesome respect for the rights of others in the minds of these touring lawbreakers.

The establishment of tourists' camps all over the country has aided greatly in decreasing the number of forest fires, while the work of various societies in spreading information as to the necessity of conservation and preser-

vation of wild flowers and shrubs is doing much to save the natural beauty of the countryside. In every way possible, garden clubs all over the country are aiding in this work, leaving no avenue untouched whereby they may reach all classes with their valuable propaganda.

AN INSTANCE of what such clubs are doing is the library campaign of the North Shore Garden Club of Long Island which is collecting the best available natural history books, making from them traveling natural history libraries of 15 books each. These libraries are graded collections appealing to different ages, beginning with the linen books for very small children and ranging up to those desired by high school pupils. Each library is packed in a steel box, fireproof and weatherproof, and is moved from school to school by members of the club. Each library contains different books and after a school has used the library for a month, it is passed on to another school. At least the club *tries* to pass it on, but so great is the interest of the children in these books that it is difficult to get them back into their cases for packing. There has been such demand for these libraries that this club is now concentrating on supplying more of them. The Garden Club of America, of which the above club is a member, is now trying to have this plan adopted by all their member clubs.

As each library costs but approximately \$25 to complete, this is a plan that will commend itself to garden clubs everywhere, for it is through the children that this realization of the need of caring for Nature's beauties will come. If we can but train the children of this generation to appreciate and care for their wonderful heritage, there will be no need of vigilance committees in the years to come. And it is quite possible that the children may even bring home to the destructive grown-ups of to-day the lessons of fair play and decency.

All requests for "The Annuals and Perennials of Florida" (mentioned in our September issue) should be sent to Mrs. Charles Thompson, 1704 Pearl Street, Jacksonville, Florida, the address given in the September number having been sent us in error.

For free constitutions, programs, and by-laws for Garden Clubs, address the National Garden Association, Garden City, N. Y.

ELLEN D. WANGNER, Secretary

Three Travel Stories of Tulipland Showing Canals and Castles, Bulb Fields and Gardens, Windmills and Other Picturesque Features. Films of Special Interest to Gardeners and Available for Clubs or Individual Groups upon Application.

FIFTH ANNUAL NATIONAL GARDEN WEEK, APRIL 17th-24th, 1927





Typical of how the Dwarf Box stands in many an oldtime garden where it has been left pretty much to itself and become "the living antique." This is St. George's Rectory, Hempstead, N. Y.

# Boxwood—The Living Antique

Linda Clement Hines

**W**HETHER the quarantine which a few years ago shut our port doors to the tremendous European importation of "perfect specimen" Box plant, or whether the craze for antiques and their attendant charms have created a shortage with a phenomenal demand for this aristocrat of our grandmother's garden, may be an unanswerable question. But this fact remains that Boxwood reigns the uncontested king of the evergreen shrub kingdom with prices on his head ranging from twenty-five to seven hundred dollars for a flawless specimen.

And why not? In our antique shops we are asked to pay according to the age of the piece we select and if we consider that exorbitant, we usually buy a splendid reproduction at half the price. But with a Boxwood, no fake dealer dares deceive you with a tricky age since the proportions of the plant usually determine this and we cannot satisfy ourselves with a cheaper reproduction, unless we choose to wait a hundred years and have one grow.

American industry daily turns out her new millionaires, each, one is led to believe, with the avowed intent to develop a more beautiful

## The Greatest Gem of Our Gardens of the South which Is Being Sought Persistently for Other Sections

estate than the former. It is a righteous spirit of rivalry which we who are ambitious for a "Beautiful America" believe should be encouraged. Remember when you are called upon to admire one of these exquisite architectural "lay outs" that you are not to look here and there for a rare bit of statuary as in other years but for a lordly Box, fifteen or eighteen feet high and with a circumference in perfect proportion to its height, that adorns the setting just as much as, and perhaps more than, brass and stone and rare carving. Be assured, its priceful beauty took from its present owner's pocket the equivalent of a sculptor's fee.

And what of this antique's history? Is it typically American? Well, not by birth, but by acclimation and established residence,

yes. It is a native of England, southern Europe and parts of Asia. It is, in truth, almost as old as civilization itself if we believe in the records preserved. We are told as far back as the times of Pliny the wood thereof was used to make flutes and other wind instruments. Most of us have often heard it referred to as English Box. This may have been because it was formerly so extensively grown in England, having even given name to such localities as Boxhill in Surrey and Boxley in Kent.

Our early English settlers, we are reminded, brought it to America and used it extensively about their places as confines for flower beds, borders for walks, shrub enclosures for gardens, etc. Many of the big estates of the early American gentry from Philadelphia, southward to Washington, through Virginia, North and South Carolina, and, even to Georgia record the early American era of the Box and its mute testimony, enduring as stone itself, declares there was time and money and refinement to spare, in these old families of the old aristocracy who chose to express their artistic temperaments in their garden designs.

Even George Washington, with his en-



gineering knowledge set to origination and design, built a garden at Mt. Vernon, a model of its style, with Box bordered paths, beds, driveways, etc., that to this day, in perfect preservation, is the marvel and admiration of landscape architects the country o'er.

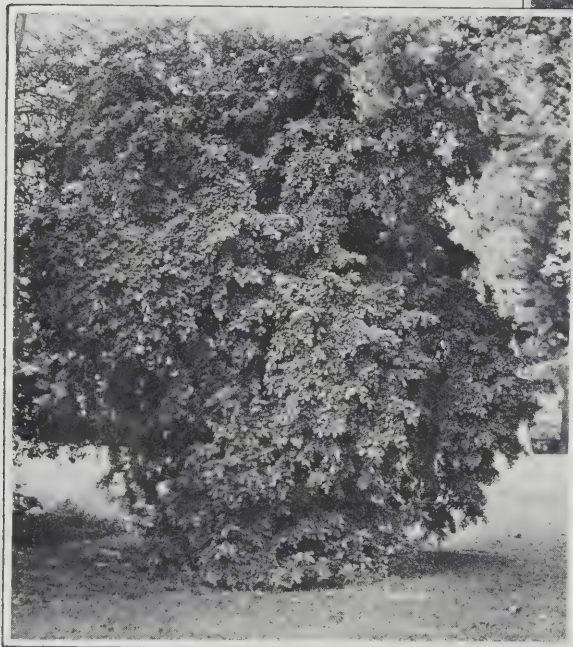
Probably in no one section of the country were there heavier plantings in those earlier days than in what is now known as the Piedmont or Lower Mountain Section of North Carolina. Lawns boasting twenty and thirty specimens of one hundred and one hundred and fifty year old Box, were not uncommon a year or two back before nurserymen hearing of the veritable gold mines had sent collectors southward where the unsuspecting owners sacrificed these treasures for a song.

There remain here and there in this region plantings that are yet intact. There is a story of the farm home belonging years back to one of the old families whose children disposed of it in the days before land values began to climb. The grounds about the old residence boasted of a hundred mammoth



#### WASHINGTON'S GARDEN AT MT. VERNON

The Dwarf Box edging has considerably overgrown its original purpose and itself become the dominant feature. Incidentally, the tall shrub in the center was planted by the Marquis de Lafayette



Tree Box growing at Mt. Vernon: this plant has a height of about 12 ft.

whir when Stoneman's Raiders burned there one of the first cotton mills of the South. Its stagnated ambition, buried in the ashes of its humiliation and devastation, never once in the ensuing years has lifted its head. The town remained as the Civil War left it, only the Boxwoods grew bigger and greener, the houses older and shabbier, with their drawn blinds hinting of the treasures of rare old furniture. This made tourists curious and sent one collector there to make his home and ply his trade.

In this quaint place, to-day, after one year in the antiquarians' hands almost all the Box-

wood landmarks are gone; for carload after carload of the beautiful specimens has been shipped away! One no longer feels that this little place is placarded all over with the char of its aristocratic past. The most striking ear-mark of the old gentility is a record of past history. It was the rare Box that set it apart as belonging to another age and generation.

The small thick leaves of the Boxwood, oval, leathery, deep green, thickly set up and down each sprig, the splendid contour of natural grown bushes, the formal and no less artist shapes to which it may be trimmed and trained all make it a shrub to be desired.

The Boxwood possesses all the requisites named by those who demand everything in a shrub. First: It is truly an evergreen, the

(Continued on page 242)

Boxwood, absolutely perfect specimens of the antique, worth probably in round figures \$20,000 or more. Of course, the collectors heard of it, and, of course, they turned heaven and earth, but not the value in dollars, to persuade this every-day farmer to sell. But he remained adamant. Whether he had a canny suspicion that the bargain hunters were not offering him the value of his shrubs, or he had been warned by someone cognizant of their worth, or whether he inwardly boasted a pride of ownership in the possession of the most wonderful collection in the state, which restrained him from selling, no one knows. Maybe he is one of the boastful sort, advertising his luck and sagacity thus: "Well, back yonder ten years ago, I bought this farm for \$2,000; to-day, I could get \$20,000 for my Box and I will get it before anybody takes them away from me."

In the sleepy little Carolina town in which I was born the wheels of industry ceased to

As in so many old gardens, so here at Mr. Sam Barron's, Round Oak, Ga., the Box takes on a characteristic dignity all its own





# Color Harmony With Tulips

Companion Varieties That Bloom Together and Their Association with Other Spring Flowers

Ethel Anson S. Peckham

Photograph by Harry G. Healy

**W**HEN planning combinations of Tulips with other flowers it is well to remember that the early varieties bloom about the same time as the Daffodils and Dwarf Irises; Cottage Tulips with Wisterias, the commoner rock-garden plants and the Intermediate Irises; while later Tulips come with the late Intermediate Irises and the earliest of the Tall Bearded Irises. There are not many varieties of Tulips so late as this, and it is really dangerous to suggest *any* combinations of flowering plants because our changeable seasons and uncertain springs so often upset our plans. A safe rule is to stick to pale colors. Avoid red and use a great deal of blue-mauve to pull things together. In the case of Tulips, *Phlox divaricata canadensis* is ideal for this purpose and a generous use of it in the spring garden will never be regretted.

Tulips always look well as a foreground to flowering shrubs. The pinks, lavenders, and purples are splendid with Lilacs, especially the new double French varieties. The pale yellow Tulips are also excellent with mauve and white Lilacs and Wisterias, the red Tulips are gorgeous with a background of evergreens or young foliage of any sort. Deep purple and blue-mauve late Tulips blend well with hardy Azaleas such as *amoena* or *ledifolia*, and a vivid pink Tulip such as *Nauticas* is charming with *Azalea* commonly known as *indica alba*.

There are many lavender and mauve Tulips, some on the pink side, some on the blue. Reverend Ewbank is a slatey gray-lavender; *La Tristesse* a gray-lavender but of a more blue shade. Reverend Ewbank, being short, is extremely useful for foreground work and, being a neutral tint, is invaluable for toning down daring combinations. The bright purple *Iris Germanica* makes a pleasing background for this Tulip. Remember that all the pinks look well with *Myosotis*, provided you use only one sort of pink at a time! All the pale yellows will go also with *Forget-me-nots* provided the pinks are not too close by.

Two items should be studied if Tulips are to be successfully used in color schemes. Some varieties open one color and after a day or two of sun, change to something entirely different. This is particularly true of some of the yellows, an example of which is *Inglescombe Yellow* which begins a clear yellow, then develops a tiny red edge and gradually flushes red until its final effect is more orange than yellow. Then there are whites which turn pink and sometimes not a pretty pink at all. Other Tulips again are markedly different inside from out, and the bases are conspicuous.

When a flower opens and shows a marked base it may throw out of balance your whole effect or again it may enhance it. Sir Harry, a pink Tulip with glorious blue base, is far more valuable after it reaches the really open stage; *Dream*, a lavender with blue center is always better when this feature has been considered. *Amber Crown* and *Paladin* each rejoice in an exquisite green base that makes distinctive any group of plants among which they are placed. Sir Harry is particularly delightful below a *Bechtel Flowering Crab*, with a white *Wisteria* nearby and white Violets at the feet of the Tulips; or again, with French Lilacs and *Phlox Divaricata*.

There are many tall gray-lavenders and shades impossible to describe. Ridgway, in his "Color Standards and Nomenclature" uses the word "vinaceous" which expresses one effect well as any word can. *Turenne* is one of these varieties and has just enough bronzy "bloom" to make it blend with any of the yellows. *Wedding Veil* and *Flava* are a good combination with *Turenne* if you add the *Phlox* to break the long lines. If you have a Copper Beech tree, try *Iris Fritjof*, Tulips *Bronze Queen* and *Moonlight* with *Myosotis* in front of it; or this same group in connection

(Continued on page 260)



Naturalistic planting of Tulips with a background of Wisteria and Japanese Maple, at the home of Mr. Rodman Wanamaker, Jenkintown, Pa.





# Stairways of Diversified Character

Photographs  
by  
Burr A. Church  
and  
John Wallace Gillies

Hallway at Mr. Robert M. Haig's, Riverdale, New York; Julius Gregory, Architect





Home of Mr. Harry B. Russell, Boston, Mass.



Home of Mr. Dwight M. Prouty, Boston, Mass.





Entrance to old Prince house, Linnaean Botanic Garden at Flushing, N.Y.

# America's First Real Garden

John W. Harshberger



THE Linnaean Botanic Garden was established in Flushing, Long Island, about the middle of the eighteenth century by William Prince. There were four generations of Princes who were interested in plants, as nursery-

ter of the house gave her heart to the major in command of the British troops and was married to him after the treaty of peace had been signed. The old house associated with the labors of the originator of the business was torn down when the railroad was constructed. In 1826 the present property with its house at Flushing was purchased for Robert Prince, who had married the charming daughter of Governor Collins of Rhode Island, who as owner of a coffee plantation in Cuba visited the African and Asiatic greenhouse of the Linnaean Botanic Garden to interest his daughter in the coffee plant. Here she met the son of William Prince, William Robert Prince, the founder of the garden.

It is a delightful old house to which the bridegroom brought his bride. Standing on the main street and in the busiest part of Flushing, it is in a good state of preservation with all of its original charm. The wide porch on three sides of the house is a suitable

place to sit for a general view of the garden, which is still attractive, although no doubt shorn of some of its original beauty by the death of some of the planted trees and the encroachment of the streets with trolley telegraph poles and wires, with too



Oldest Cedar of Lebanon in the United States (now dead 1921); and, at right, a close up view of the Prince house



One of the two Ginkgo trees growing on the old Prince place (see text page 262)

men. Robert Prince, the first of the line, was a Huguenot emigré, who settled at New Rochelle on the north shore of Long Island Sound. He brought a great number of French fruits with him and the love of the French for horticulture. The nursery established before the Revolutionary War was considered of enough public importance for the British to set a guard to prevent its depredation, and the story is that a daughter



proximity to the manufacturing parts of the city. The wide weather boards and railed Captain's walk (a nautical term for a rim around the flat top of a roof) add dignity to the house.

The library occupies the northwest room of the old house. Here are a number of interesting pieces of furniture. One is a Spanish black oak casket dating back to the time of Ferdinand and

(Continued on page 262)



# Making the Wrong Furniture Fit

A. Louise Fillebrown

Photographs by Mattie Edwards Hewitt

UPON the arrival of the long anticipated day when we could move our goods and chattels from their temporary home in a city apartment, to our house of dreams in the country, I suddenly realized with a shock that furniture that had looked well in the dignified setting of a large conventional "just-like-everybody-else's" apartment, seemed completely wrong in a charming old Colonial house, with a distinct personality that had to be considered. Perched up on a hill, overlooking a gorgeous view of Southern Long Island with glimpses of blue Sound in the distance, the little low house had withstood the storms of a hundred winters. The Wisteria tree that hung in great purple clusters over the old-fashioned doorway, the little old garden full of perennials that had remained year after year for no one knows how long, the quaint low-ceilinged rooms and the unexpected steps-up and steps-down that you found as you went from one to another, told a story of sturdy length in the beginning and year after year of love and life. Our three-piece upholstered living room "set" was out of place in this living room as my treasured Georgian curtains were at the low window in the bedroom up-

stairs. I realized that I must discard many of my furnishings and what we did have to keep would need change and study before they fitted into the spirit of their new surroundings.

Our budget allowed two hundred dollars for the living-room, and a hundred and fifty for the dining-room, and because I believe many people are faced by the same problem of adjustment, I am going to tell you how that money was spent.

The chief difficulty was color. Our city apartment had been formal and dark, the furniture was covered in a silk brocade that was now worn and faded. The large living-room rug was taupe Axminster, and because we could not discard this we had it scrubbed and cut down a little to fit the smaller room. This necessary element in our room decided our color plan, for since we had to use it, we built the rest of the room around it. It was impossible to make the furniture truly Colonial, for that would have meant buying many new pieces, that the cost would have been out of the question. So we compromised



A small Colonial house in the suburbs demands a very different kind of furniture from that suitable for a city apartment

on making our living-room consistent in color; that is, gay, rather light and decidedly informal, and using instead of rich heavy materials, chintz and linen, theatrical scrim, and even sateen.

As a nucleus around which to work we had a davenport and two large upholstered chairs that, as I said, needed recovering, the large plain gray rug, two wicker chairs from my breakfast room in the old apartment that demanded fresh paint and new cushion covers, a mahogany floor lamp, four cushions, a radio in a walnut cabinet, large wall mirror with walnut frame, and two color prints in wide oak frames. They were anything but the gay colorful cottage type of furniture but after all they were sturdy and useful and with the help of paint and slip covers we changed their character completely.

Starting with our rug as I said, the color scheme for the living-room was based on its warm gray. This was consistent with the white exterior of the house, and the summery cool feeling that a country house seems to want even in winter. We turned our atten-

tion to the walls and floors first. The boards of the floor were painted dark grayish brown, over them we spread the rug. On the walls we used a very colorful wallpaper but one that had the same gray as a background. The design was a spreading floral pattern showing burnt orange and yellow flowers, green leaves and darker brown vinelike stems. There was a saucy bird perched on the branch whose plumage also was bright orange. After this was hung we glazed it, so that the colors were slightly softened and the wall surface made very practical. Glazed walls may be washed down with soap and water and will last indefinitely.

The white woodwork was rather incongruous with this colorful paper and, loving color, we felt that soft green woodwork would be more pleasing with the general scheme. We also used the same color on the wicker furniture, floor lamp and mirror frame. The other furniture we covered with green in the form of sateen slip covers and to make them gay and a little more decorative we had the seams bound with orange like the flowers in the wallpaper. Plain colored curtains seemed a little overpowering, and the room did not need more design so a striped canvaslike material in green and burnt orange with a tiny

line of black was used at the windows with a narrow valance of the same stripe running across the window at the top instead of up and down. For under draperies thin theatrical scrim was perfect. It is very inexpensive, and the natural linen color is serviceable as well as pleasing. These had orange wool couched on the hems with black. Seat cushions for the wicker chairs, pillows and small table covers were made of coarse natural colored linen crash trimmed with the stripe of the window curtains.

The only new furniture we bought was a gateleg table (our new dining-room had taken the table that had heretofore served two purposes) and an iron bridge lamp with a pleated chintz shade. The side brackets in the room were simple and attractive and I made tiny parchment paper shields for them tinted gold and bound with black braid around the edges. We bought a parchment shade for the table lamp, in a dull gold color with bands of orange and black at top and bottom, but for the floor lamp I made one myself of which I was rather proud. Figured silk was stretched





Slip covers of green sateen bound with orange glazed chintz covered worn upholstery material of the davenport and chairs

over a wire frame and treated with two coats of white shellac to glaze it, over this I stretched one thickness of the theatrical scrim and bound the edges with a narrow green braid. In the daytime it was very inconspicuous but at night the light brought out the gay design and cast a warm amber glow.

Altogether the room was full of cheery color and design—the inharmonious features had been concealed either by material or paint, and the soft gray background held it all together and kept it cool and pleasing. After careful figuring we found that we had practically kept within our budget as you will see by studying the accompanying lists.

*Furnishings ready to work with:*

Davenport in need of recovering, also two upholstered chairs to match  
Two wicker chairs, natural color  
Large taupe Axminster rug, dirty and discolored  
Mahogany floor lamp  
Four pillows

Walnut radio  
Walnut mirror  
Two color prints with oak frames

*Expenditures*

|                                                                                                                      |                 |
|----------------------------------------------------------------------------------------------------------------------|-----------------|
| Twelve rolls of paper for panels @ \$1.00 a roll....                                                                 | \$ 12.00        |
| Hanging .....                                                                                                        | 12.00           |
| Varnish for antiquing .....                                                                                          | 6.00            |
| Light green paint for woodwork .....                                                                                 | 6.00            |
| Two brushes .....                                                                                                    | 1.50            |
| Green sateen slip covers for davenport and two chairs bound with orange glazed chintz—25 yards of sateen @ 65¢ ..... | 16.25           |
| Binding material .....                                                                                               | 4.36            |
| Labor of making slip cover for davenport .....                                                                       | 20.00           |
| Slip covers for two chairs @ \$12.00 .....                                                                           | 24.00           |
| Paint for wicker chairs, lamp and small table .....                                                                  | 1.30            |
| Theatrical scrim curtains for French doors and two windows, wool couching on hems—20 yards scrim @ 25¢ .....         | 5.00            |
| Two balls of wool .....                                                                                              | 1.30            |
| Material for striped sunfast over curtains and chair cushions—12 yards @ \$1.50 .....                                | 18.00           |
| Italian pottery dish to go on top of radio cabinet—two candlesticks to match, and candles .....                      | 3.75            |
| Paint for picture frames—gilt rubbed in with green oil color .....                                                   | 1.35            |
| Scouring rug .....                                                                                                   | 16.00           |
| Iron bridge lamp and pleated chintz shade .....                                                                      | 7.50            |
| Shellacked silk lamp shade for floor lamp covered with theatrical gauze—materials only .....                         | 3.25            |
| Parchment shade with bands of color for table lamp .....                                                             | 12.00           |
| Gateleg table in walnut finish .....                                                                                 | 30.00           |
|                                                                                                                      | <b>\$201.56</b> |



A wallpaper with a spreading floral design in orange, green and blue on a light taupe ground gave the room the design interest that it needed

The problem in the dining-room was simpler in that we could use our old dining-room furniture just as it was, and we had good china and silver. Our hundred and fifty dollars therefore could be spent entirely for decorating, so the object of all our plans and the time we spent shopping and figuring was to get the best possible effect for our money. The dining-room was one of the numerous small additions built onto the old house. It was a tiny room and the floor was six inches lower than that of the living room opening into it. The wood instead of being the delightful wide solid boards like the rest of the house was a new badly matched flooring. To cover this seemed the first necessity, so we decided that a block patterned linoleum in cream and black should be laid first of all.

Several windows stretched across one side of the room, and the low ceiling was only 7½ high, so when two necessary doors had further broken into the wall the little room seemed all openings. In order to add up we decided to paper both walls and ceiling alike. A wallpaper with a rather open design showing light background through a spread pattern also seems to add space, so a delicate trailing vine in green on a cream ground was a perfect selection for our purpose. We spread canvas over the door surfaces and papered them also. You would hardly notice where they came, and the whole room suggested a leafy bower, cool and lovely yet not obtrusive. The woodwork, being white, needed only one coat of cream paint to make it the same color as the background color of the walls, and we already had side brackets of simple design in black iron to light the room so we could do without the obvious ceiling fixture that would have called attention to the too low ceiling.

The mahogany dining-room furniture was



We had simple mahogany furniture, and glass, china and silver, as a start for the dining room. All the decorations, however, had to be new

simple of line, so we felt we could add some color in the window draperies. Plain yellow voile made charming sunny under curtains, and in the over curtains we used glazed chintz with a smart yet small flower pattern in yellow and green, of course, but also lavender and blue. The note of deep lavender was repeated in a square of Axminster carpet in a darker shade and the small georgette shades on the brackets were yellow like the curtains.

My cost lists show that we went a little over our appropriation on the dining-room purchases, but considering that we had to buy linoleum and linoleum this deficit was not large.

*Furnishings ready to work with:*

Mahogany table, six chairs and serving table  
China, glass and silver

*Expenditure:*

|                                                           |                |
|-----------------------------------------------------------|----------------|
| 13 square yards of linoleum laid .....                    | \$ 5.00        |
| Axminster carpet 8' x 9' .....                            | 2.00           |
| 12 rolls of paper @ 85¢ .....                             | .00            |
| Hanging and canvas stretched over doors .....             | .00            |
| Cream paint for woodwork .....                            | .00            |
| 14 yards of yellow voile for curtains @ 50¢ a yard .....  | 1.00           |
| 9 yards of glazed chintz for over curtains @ \$1.50 ..... | .50            |
| 12 silk candle shades @ \$2.00 .....                      | .00            |
|                                                           | <b>\$ 8.50</b> |





Semi-tropical effects with Palms, Oaks, Camphor, Cinnamon and other luxuriant trees and shrubs in the garden of Colonel G. McC. Derby, New Orleans, La.

## A Semi-Tropical Garden in New Orleans

Where Exotic and Exceptional Plants of the World Are Given a Trial for the Local Climate

Mary H. Nelson

NO ONE ever passes along Carrollton Avenue in New Orleans without noticing and wondering about the "House of Seven Gables," as it is nicknamed in the neighborhood. Viewing it from the street, one cannot be sure how many gables it has, for huge Oak trees practically hide it from one view, and tall Palms from another; and a dense growth of Camphor, Mulberry, Magnolia, Crepe myrtle and other trees and shrubs form a screen on the other side; but gables it surely has, for they peep through the branches of the overshadowing Oaks and are all that can be seen between the towering Palms.

This garden of enchantment with the picturesque house that has two gables toward the front gate is the home of Colonel George McC. Derby, a retired army officer and a former engineer of the Mississippi River Commission.

When Colonel Derby acquired this place twenty-four years ago, its spacious grounds were already dominated by a group of magnificent moss-hung Live Oaks. Taking these

as the central feature of his landscape plan, he determined to have a semi-tropical garden, planting only such species as would harmonize with this background of green and gray, and would flourish in the deep shade these great trees cast, and emphasize the feeling of vastness which they give.

To this end he planted Palms, Bamboos, Bananas and other tall-growing tropical plants; vines, Ferns, and Lilies of all sorts; and many shrubs and smaller trees that have made a veritable forest in miniature.

Standing at the gate, the walk bordered with tall flowering annuals and perennials invites one to come in, and potted Azaleas at the doorstep beckon the visitor forward; but instinctively one stops to take in the whole view—the front of the house covered with Creeping Ficus and Yellow Bignonia running even higher than the Ficus, to cover the very peak of the gables. The Palms that stand sentinel along this walk, taller than the house, have also been claimed by the vines—Bignonia hybrida with its orange-colored flowers carried high up the trunk of two Washing-

tonia robusta Palms. Another pair of these Palms have the Queen's Necklace (*Antigonum leptopus*), claiming their help to carry skyward its gorgeous streamers of rose-color.

Rare and brilliant plants grow in the beds along this walk: Azaleas, the Creole Lily (*Lilium harrisii*) various hybrid *Amaryllis* or *Hippeastrums*; the *Hemerocallis dumortieri* and *D. thunbergi*; *Gladiolus* and *Iris* of many varieties.

Asked once why he chose New Orleans for a home, when he retired—when he might have chosen any other spot in the world—Colonel Derby replied: "Well, if you live in New Orleans a year you are sure to meet some lovable people whom you will miss when you go away; and if you stick your umbrella in the ground, in your back yard to-night, it will be in full bloom by day after to-morrow!" It was he, who, with his friend Mr. Clarence F. Low, one of the founders of the New Orleans Garden Society, formed another organization—unique, I am sure, for it consisted of these two members only—the "New Orleans Acclimatization Society." Its object was to try



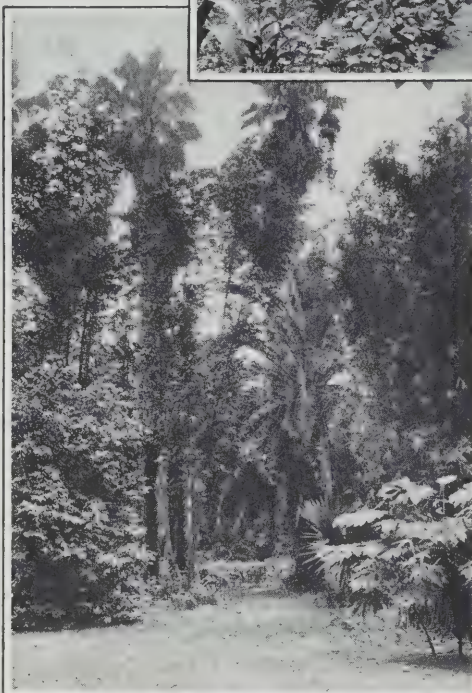
out many different kinds of plants from all parts of the world, with a view to finding new species adapted to the climate of New Orleans. For this purpose they acquired a large tract of land on the outskirts of the city, on Gentilly Road, and planted large numbers of shrubs, trees, and vines from such far lands as Australia, Japan, China, and India.

The opening of the World War, which took away their gardeners and eventually drew Col. Derby back into service with the Mississippi River Commission, stopped this unusual experiment; but some of the odd and beautiful plants they set out on Myrtle Lane still survive.

Long before that, Colonel Derby had begun to try out various exotic plants at his Carrollton Avenue home which occupied nearly a whole block. He tried many kinds of Palms, and at one time had twenty-six different sorts. He now has *Sabal palmetto*, *Sabal umbraculifera*, *Phoenix canariensis*, *Phoenix sylvestris*, *Phoenix reclinata*, *Phoenix dactylifera*, *Phoenix roebelinii*, *Washingtonia robusta*; *Chaemerops humilis*, *Chaemerops gracilis*; *Acroconia totai*; *Latania borbonica*; *Cocos plumosa*, *Cocos bonnotti*, *Cocos australis*.

He also experimented extensively with Bamboos, including metake, the Japanese Arrow Bamboo; *Phyllostachys nigra*, from China and has black stems that will take a fine polish and is used for ornamental purposes; *Tiasan Chiku* (*Dendrocalamus latifolius*), *Arundinaria spinosa* and *Arundinaria striata*, *Bambusa vulgaris*, *Bambusa aurea striata*, *Bambusa fastuosa*, and many others.

The Colonel believes that with the richest of soils of unlimited depth; with 65 inches of rainfall annually,



### THREE VIEWS OF COLONEL DERBY'S GAR- DEN

Above, the walk bordered with flowering annuals and perennials; at left, Bamboo, Chinese Rice-Paper plant and Palms; and, below, Ferns planted in place of grass under the heavy shade of the ancient Live Oaks

yet with sunshine practically every day of the year, New Orleans could easily out-tropic the tropics in luxuriant and interesting vegetation and thereby add greatly to the charm of this fascinating old city.

Now he is trying out the seventeen different kinds of *Hemerocallis*. Several of these he has had for some time, and finding that they would bloom in his shady garden, where Roses and many other lovely plants refuse to do well, he has turned to these Yellow Day-lilies he has around the beds of Ferns which do duty for grass under the majestic Oaks. They give continuous golden spots of color to this portion of his garden from early March.

There is another side of the house which is not lorded over by the Live Oaks, and there one will find Camphor, Mulberry, Magnolia, Hackberry, Fig, Loquat, Bananas, as well as many smaller shrubs, such as the Night-blooming Jasmine (*Cestrum nocturnum*), Oleander, *Aralia papyrifera*.

Over by the Oaks is a beautiful *Araucaria* tree, and in the front of the house a Cinnamon tree, which is similar to its relative the Camphor, richer in color, but not so hardy. There, too, is a Bread-fruit tree (*Manihot*). Sweet Olive grows near the house—one smells its fragrance in passing; and, of course, in the shady side of the yard are Elephant's ears and other *Caladiums*, *Hydrangeas*, and the Shell-plant (*Alpinia nutans*); and the *Begonia*, which goes to sleep at night!

The Oaks and Palms both invite birds to stop on their migratory voyage, so Colonel Derby has a huge bowl of water and several dishes of corn ready at all times for the feathered visitors; and as a result the Purple-winged Blackbirds, or Grackles, have stopped to spend several months with him on their way North. They usually nest in Canada, but this flock stop to nest in the Palms where board is free, raise a brood of young, and as soon as the babies can fly, they take the whole family up North for the summer.

A Cardinal built in a Cocos Palm, just



(Continued on page 242)





*John Wallace Gillies, Photo.*

Mr. Waldo Sheldon's house at South Norwalk, Connecticut, designed by Frank J. Forster, Architect



# The Care of Old Pieces

Sarah M. Lockwood

Author of "Antiques"

Photographs by Thomas E. Marr & Son, Hughes Co.

**N**OT so long ago I met a charming woman whose hobby in life is old furniture. Perhaps I ought not to say "hobby" for her love of old things was more sincere than that word implies. Neither would I call her a "collector." She had no desire to bask in the reflected glory of silver luster in mass formation or to possess things whose only excuse for existence is the fact that they are rare. Her ambition was much simpler than that. All she wanted was a reposeful and beautiful home, and because she believes that old pieces that have been soothed by the touch of time possess a certain gentle dignity not to be found in new pieces she has been quietly picking them up for years. But every piece that she bought had first to satisfy two requirements: it must be beautiful and it must be useful. A piece that was ugly, no matter how old or rare, had no place in her home, and as her house was small she had no place for superfluous objects, although their loveliness might make her yearn to keep them. This unusual good judgment and self-control in weeding out and keeping only those things that could be put to good use had resulted in a house of exceptional charm of which I had more than once heard the most glowing descriptions so that when she asked me to come for tea the next day to see her things I accepted with enthusiasm.

It was a crisp fall day when I made my way to the tiny red brick house just off lower Fifth Avenue. As I went up the steps and thumped the shining brass knocker on the white six-paneled door, with the charming fanlight above it, my heart was beating with pleasurable anticipation. I felt that here was a treat in store, and, sure enough, when the door was opened my heart began to sing.

Some day I am going to describe that house in detail—every inch and object in it, but just now we are dealing with another angle of the adventure. We must pass over the tea in front of the fire, with the light dancing on the pierced brass fender, on the priceless old silver tea-pot and delicate Lowestoft cups. There was no other light in the room except the glimmer of candles in lovely crystal candlesticks. The curtains were drawn, and, as my greedy eyes glimpsed here and there over my tea-cup, it seemed to me that here was a room beyond all dreaming, sweet! A lovely room, dignified and simple, where all things worked together for good. It was only when tea was over and we began to examine the pieces more closely that I found the insidious flaw that had escaped my eyes in the dim light. My heart sank. The same old thing that I had seen so many, many times before in the homes of people who really and honestly love old furniture, who seek diligently until they find it, and then, like the woman with the ten pieces of silver, neglect it while they look for the piece that has escaped.

That lovely furniture was in pitiful condition. Its joints were dry, it lacked luster, myriads of tiny cracks like wrinkles on an old face

covered its surface, bits of veneer were popping out or hanging on by the skin of their teeth, drawers wouldn't close. It was heart-breaking, really, to see the struggle that company of old soldiers was making to appear beautiful and unconcerned while the life was slowly draining out of them.

**P**ERHAPS my hostess felt the shock of my disappointment for she begged me to tell her what was the matter—why my early enthusiasm had so suddenly cooled off, for, in spite of myself, it had. I could have cried as my fingers slipped caressingly over the old dears. Finally, because I loved them so and knew that she did, too, I took my courage in my hands and told her. It was her heartfelt and almost tearful appreciation of the suggestions that I gave her that made me feel that perhaps others would like to know something of how to take care of old pieces. The advice is not for pieces that must be restored or that are too far gone for simple remedy, but it will be helpful in caring for furniture that is in good condition and only needs intelligent care to keep it so.

In European countries, where old furniture is the rule rather than the exception, it is a well understood thing that wood must be "fed." "You must feed the oak with oil and polish it with wax" is an old English proverb that it is well to remember. Perhaps a word about how furniture was finished in the olden days may help to make the process of caring for old pieces clearer.

Very early European furniture was given no surface finish whatever, except the constant rubbing that would come naturally from weeks and months of hand labor on the carving and finishing of it. The custom of treating it with oil and coating it with bees-wax gradually became universal, all woods being treated in the same way. They were first given an application of oil, which was allowed to soak in for a day, or, if the wood was very dry, for many days until the wood gave the appearance of being thoroughly fed. The surface was then wiped off carefully, removing all the oil not absorbed by the wood and bees-wax rubbed in and polished vigorously with a woolen rag. A thin coat of shellac was often given to walnut or mahogany to bring out the color and grain of the wood, after which it was rubbed down with the finest sandpaper and the wax again applied. This process, repeated many times, resulted in the beautiful finish we call the "original patina" on old pieces. This patina or surface finish is a reliable guide to the age of a piece of furniture, since time alone can bring about the true mellowness and color of it. Once recognized, it can never be mistaken.

Naturally it is this soft lustrous surface that you want to preserve, if you are lucky enough to have a piece that still glories in it, or, as is more often the case, if your piece has been scraped, to bring back again, and the only way to do that is to give the wood the treatment it has been accustomed to.

**I**F YOU have a piece that is dry or has been scraped, begin at once with frequent doses of *boiled* linseed oil. The reason you use the oil is because, if applied cold, it will not rub off. Bring it to a boil, taking care that it does not catch on fire, and, when it is cool enough to test with your finger, rub it thoroughly all over the piece with a soft cloth. A little fine pumice on the rag will help remove dirt and stains. A white spot that has been caused by a hot plate can be removed by brushing lightly and *quickly* with pure alcohol. The best way to do this is to have a piece of dry cheese-cloth in one hand and a piece of muslin in the other, as the rubbing speed is necessary or the spot will be burned.

You may have to repeat your application of oil several times before the wood looks freshened and well fed. In fact, an occasional dose of warm oil will never be amiss. When the wood has been nourished you may begin to polish it with wax.

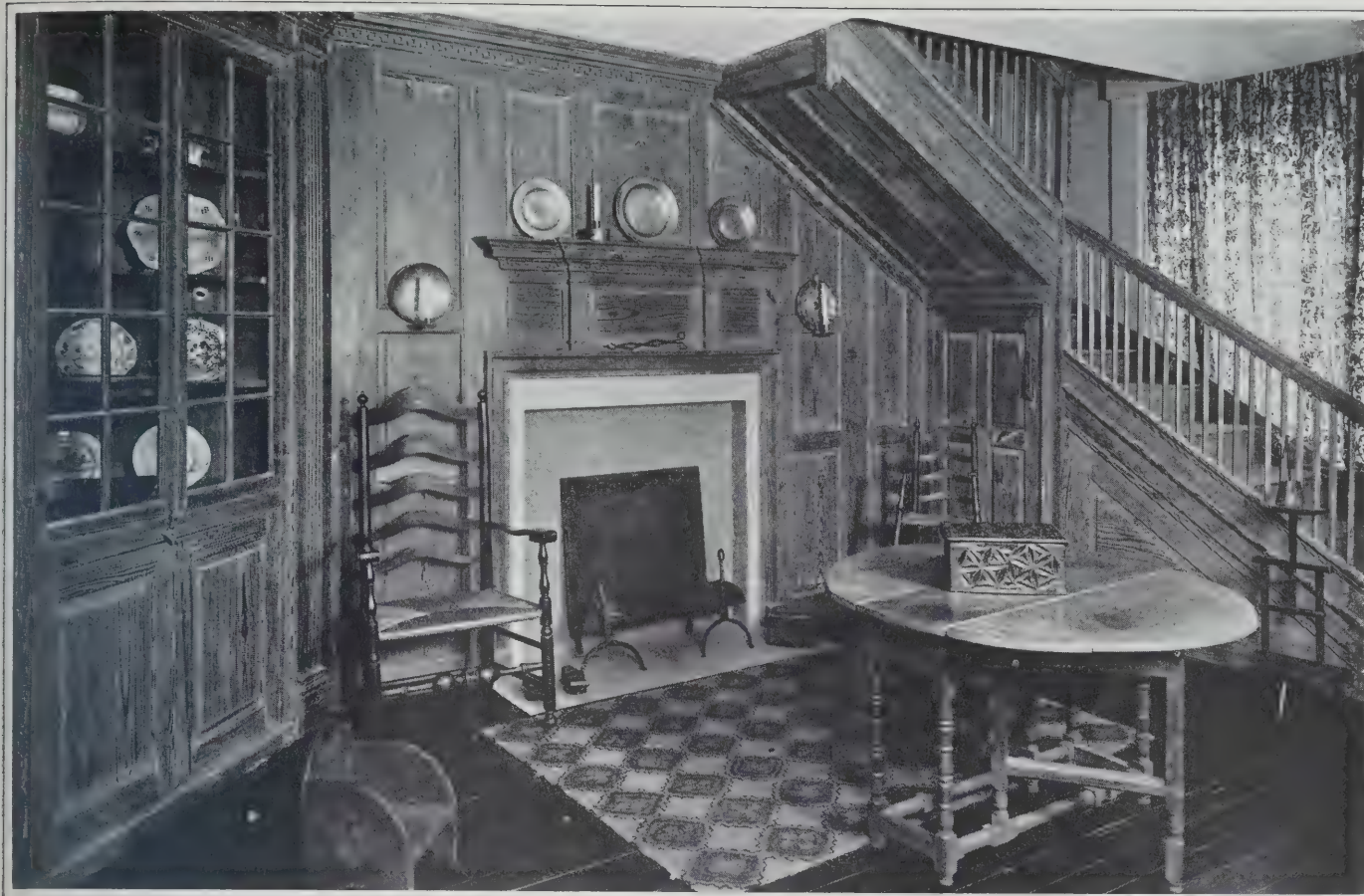
There are several excellent preparations of wax on the market, but if you cannot obtain these, or prefer to experiment with your own mixture, moisten the pure bees-wax with a little turpentine—just enough to soften it. Then proceed in this manner:

Apply the wax liberally with a soft brush; not a coarse brush, but one that will stand up under considerable pressure. Stroke up and down, up and down, *with the grain of the wood*, until the wax has thoroughly penetrated the pores. Then wrap your brush in the soft cloth and rub off the wax that remains on the surface. This is the time to apply a goodly quantity of that old-fashioned furniture polish, known as "elbow grease." It is fun to begin with a large flat surface like a table top, where the results of your work will show up most beautifully. All flat surfaces, inlaid or plain, are worked in the same way. Carving, of course, you must get as best you can, and the little wax that remains in the creases will only add the charm of deeper color to the decoration. Book bindings and leather coverings of all sorts are also greatly improved by a treatment of wax as it keeps them soft and prevents cracking.

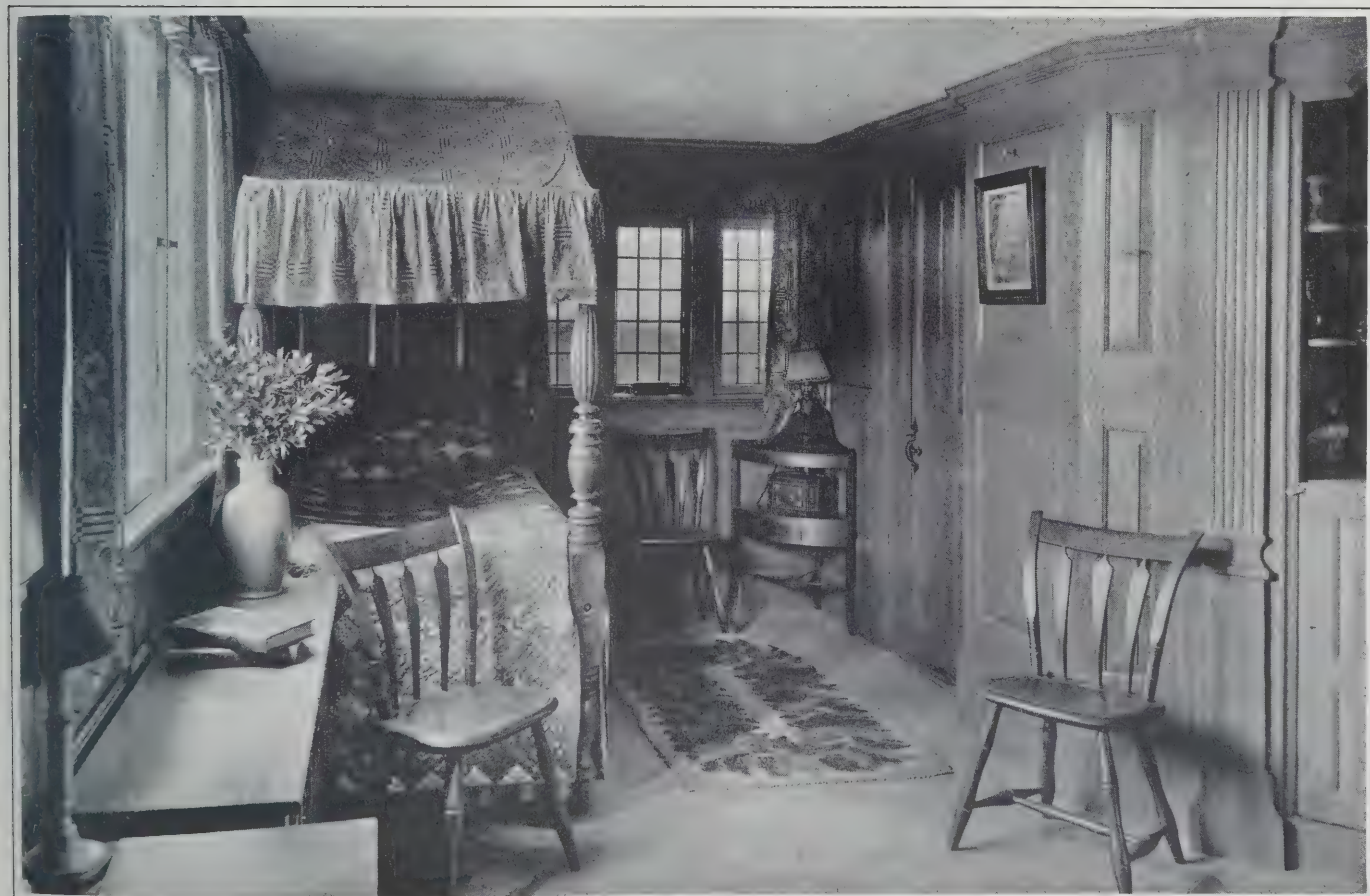
Extreme changes of temperature are very harmful to old furniture, and so is dry heat and it is well to keep a bowl of water near a piece that has become very dry. Fresh air, moisture, and an even, cool temperature are absolutely essential to the life of such pieces. After all, they are vegetable substances and will wither and go to dust without proper nourishment and fresh air. Beware, on the other hand, of too much moisture, for a piece that has once warped can seldom be brought to shape again. One way to avoid warping, especially if you are leaving your furniture shut up for some time, in the summer months, is to place bricks, wrapped in cloth, on all suspicious corners. Keep doors like

(Continued on page 260)





Eltonhead Manor Room, gift of Mr. and Mrs. Hamilton Owens to the Baltimore Museum of Art—a room which holds much delight for the lover of mellowed beauty in furnishing



Many modern homes cherish fine old pieces whose life and serviceableness may be infinitely prolonged by proper "feeding." Mr. Leslie Buswell's house at Gloucester, Massachusetts; Allen & Collens, Architects



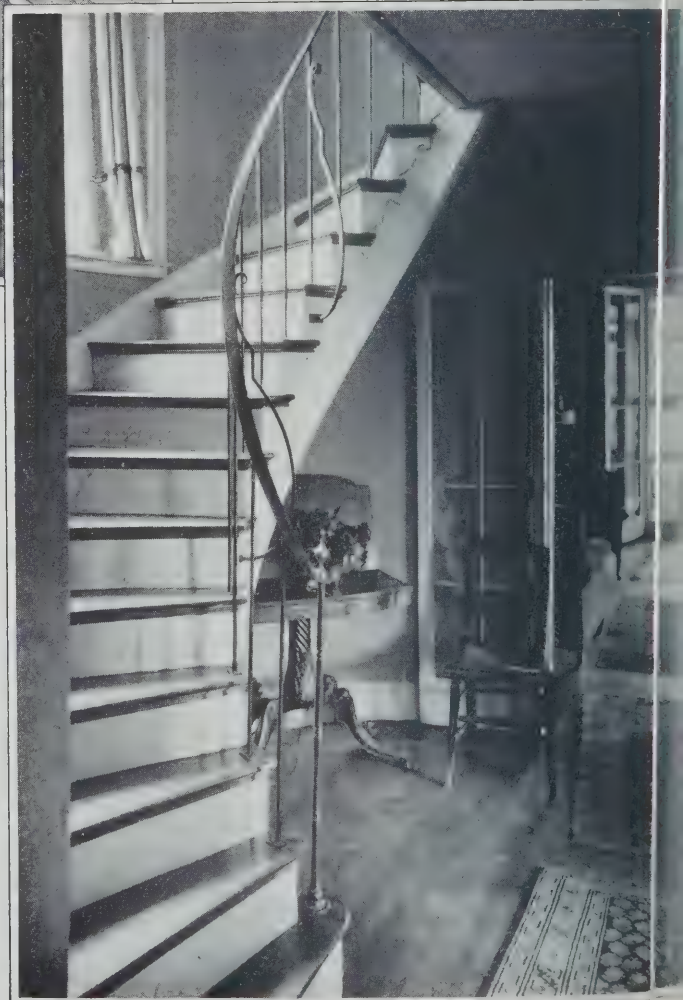


Home  
of  
Mr. Richard E. Bishop  
at  
Germantown, Pennsylvania

Edmund B. Gilchrist  
Architect

Photographs by Philip B. Wallace

"Formality in the small house is by no means easy to achieve," says Mr. Philip Lippincott Goodwin in his illuminating account of "Small Houses in the Formal French Style" (The Architectural Forum for March, 1926). "The keynote of most small houses, quite naturally, is informality, because small houses have always been the cottages of unsophisticated people who have had neither the financial nor the architectural resources to build in formal styles. The situation to-day is different, and while the small house in America may or may not be formal and sophisticated, it is a long remove from the cottage of the peasant, and its ideal is invariably one that combines a highly developed standard of living conditions with an attractive and architectural appearance. Perhaps Mr. Gilchrist's version is more true to type than any other Americanization of this kind of French architecture. His houses are essentially American, and yet in every essential way have preserved the spirit of the type they represent."



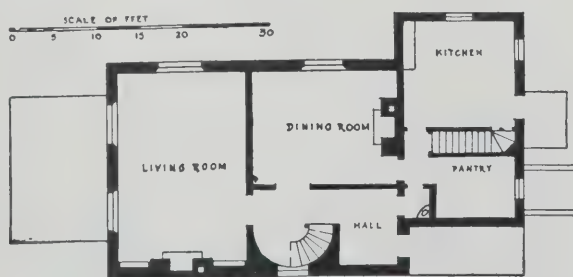




Of the various Continental influences recognizable in present-day American architecture the French has been perhaps least dominant and is only just beginning to be appreciated by the public at large as a style both practical and charming for our own countryside. Steeply pitched roof, rectangular masses and profiles, balanced fenestration with tall windows on the ground floor, upon which the characteristic beauty of this style depends, have all been retained in this formal and yet friendly Pennsylvania house. (Interiors opposite)



Second floor



First floor



# Floors that are Trouble-Proof

Floors that Are Easily Cleaned, Kept in Condition, and Are Resistant to Wear and Abuse

**F**ROM the utilitarian point of view, the ideal floor for any part of a house is the floor that can most easily be cared for; that month after month can be kept in presentable condition with the least possible effort. For living rooms, bedrooms, halls, and similar parts, labor will be reduced with a floor surface so smooth and free from crevices that dirt cannot work into it, and that can be cleaned with simple brushing and mopping. The effort must be greater in kitchens, bathrooms, and to some extent in dining-rooms, for here the floors will be subject not only to dirt but to water and grease.

The standard material for domestic floors has long been wood. A floor of the right kind of well-seasoned lumber, properly laid and sufficiently protected with varnish or other finish, is very satisfactory; substitutes have come in because high prices have forced not only the use of unsuitable kinds of wood, but wood improperly seasoned and poorly laid. As a result, through shrinkage a floor develops dirt-catching crevices, while, in wearing, the surface becomes so rough and splintery that cleaning is difficult.

Almost any floor is good when it is new. What is wanted is a floor not subject to change; a floor unaffected by shrinkage or expansion, and that is in itself resistant to ordinary abuse.

The first urgent demand for a trouble-proof floor was for bathrooms, and the immediate answer was tile. This is a form of flooring that goes back to the dawn of history, and that to-day can be had in a vast variety of materials, forms, colors, and finishes. When laid on a solid and unyielding base it is as permanent and unchanging as a floor well can be, and for the small area of a bathroom floor its price is within such easy reach that it is in very wide use.

The hardest-working floor in the house is the kitchen, for in addition to dust it is grimed by the



Reception room showing floor of hand-made tiles; Houghton & Sawyer, Architects

feet of tradespeople and spattered with grease. It usually requires cleaning at least once a day, and those parts of it before the range, the sink and the work table are subject to continuous wear. Added to this are the physical needs for it to be warm and not too tiring to the foot.

The demand for a satisfactory kitchen floor has developed many materials, and there are now offered a great variety that not only stand the test, but that in coloring and pattern are making of the floor an object of such beauty that the need for keeping it in

Roger B. Whitman

Photographs by courtesy of Armstrong Cork Co., Associated Tile Manufacturers, the Geo. W. Blabon Co., Zenitherm Co.

condition is aesthetic quite as much as sanitary.

All of these materials are synthetic that is, they do not exist in nature but are manufactured compounds. Thus they can be given any quality or attribute that is desired; any degree of softness or density, any color, any form. Some have cork as basis and some rubber; they may contain asbestos, crushed or ground wood, marble dust, fibre, or any other materials that will give the results desired by the maker. The choice is therefore large, and the buyer can find anything that he wants in quality, effect, or appearance.

This flooring material may come in any one of three forms; as a broad sheet of any length, as blocks and strips to be put together, or as a plastic mass to be worked into position with the tools of a mason. By whatever form it may take it will not be floor covering in the sense of a rug or carpet but the floor itself, an integral part of the house.

One of the most widely known of these floorings is linoleum; but as made to-day it is not to be confused with the floor of cloth of years past. Made largely of ground cork it is dense and resistant to wear, pleasantly yielding to the foot.

proof against water and grease, and smooth surface. It is made in many qualities with wide range of choice in color, pattern, and thickness. In the best grade the color and pattern will not be lost through wear while in the low qualities the pattern printed and will disappear as the surface wears off. In spite of the somewhat higher first cost the best grade will give so much better service and satisfaction that in the end it is by far the most economical.

The success of linoleum and of similar materials as floor rather than floor covering followed the d



The newer floorings come in smart and attractive patterns





Sunporch at Mrs. W. B. Hewitt's home, Katonah, New York, where prepared flooring gives good color and service

ment of a method of application by which it is cemented so firmly to the under floor that it becomes immovable. In its earlier use it was nailed; but having a tendency to stretch it was then likely to bulge and to give trouble. While cementing is more expensive than nailing, it so greatly increases the life and usefulness of the linoleum that in the end it is a decided economy. Laying a floor by this method should not be attempted by an amateur, although the buyer of sheet or block floor should understand it; he may know what to order and what to expect.

Whatever the under floor may be, it should be solid, even and smooth, with loose ends of

boards made firm, protruding nails driven in, and uneven places leveled off, for any "high spot" on the under floor will be likely to wear through. On it are pasted sheets of building felt  $\frac{1}{8}$  inch or so in thickness, the edges of the sheets being brought together without overlap. It is the purpose of the felt to take up the expansion and contraction of the wood, and so to protect the flooring from movement. It also makes the floor warmer and more resilient, and protects the flooring against moisture that might strike through from below.

As the felt is pasted it is rolled into tight contact with the under floor, a roller weighing 150 pounds or so generally being used. After a few hours for drying the flooring is cemented to the felt, the process varying according to conditions. Sheet flooring, plain or with an indefinite pattern, can be laid as it comes, but if it is figured, adjoining sheets must be matched. In either case, paste is applied to within 6 or 8 inches of the edges and the sheets rolled; the remaining parts are then coated with waterproof paste and rolled in their turn, after which they are weighted with sand bags for 12 to 24 hours of drying. Skillfully fitted, the joints between sheets can hardly be seen, and there will be no point at which water can sink in to loosen the paste.

The joint at floor and baseboard can be covered with the molding known as "quarter round," or by a strip of brass so shaped as to give an easily cleaned curve.

When permanence is not important, sheet linoleum can be pasted directly to the under floor, or can be nailed. In the latter case it should be cut scant and left loose for a considerable time to stretch. When it has stretched to full size it should be nailed not with tacks, but with headless nails known as "brads," driven in three inches apart and sunk below the surface.

A floor that is built up of blocks or strips of linoleum or similar material is always laid on felt cemented to the under floor, often covered with a layer of light canvas. The blocks are attached to the felt or canvas with waterproof cement throughout, and are pressed together

(Continued on page 244)



"Trouble-proof" floors are indispensable in both kitchen and bathroom where practicality is bound to be the first consideration





# AMONG OUR FRIENDLY NEIGHBORS

Readers' Open Column for Exchange of Comment and Experience



## Furnishing a Boys' Room

TO THE EDITORS:

I am furnishing a room for two boys 13 and 17 years old, and have a red mahogany Colonial dresser. Do you think it better to purchase two Windsor beds in iron, or wooden poster (low post) beds?

The walls are buff. What kind of rugs, window curtains and bed spreads would you advise?—Mrs. A. W., *Elmira, N. Y.*

—If you can match your Colonial dresser in type, design and color of the wood in four poster beds I would advise your doing so, as it would make a very lovely set and there is no real advantage in iron beds. If you do buy iron beds I would advise you to get the enamel finish rather than the imitation wood finish, as in furniture and other house furnishing materials it is not wise to try to imitate. It is better to frankly admit that an iron bed is iron, as very few people are deceived by the resemblance to wood. However, if you cannot match your own piece of mahogany both in color and design, I would advise you to buy the enamel finish iron beds and have them painted ivory or soft green if you are using green in your decorations.

You can use a great many different colors with a buff wall. One of the most attractive would be a combination of green, yellow and orange. Possibly your curtains might be made out of chintz combining these colors. The rug could be a very soft green in a plain Axminster or Wilton. The lamp shades, table covers, etc., could have some orange in them. If you use this scheme bedspreads made of deep cream linen crash would be charming with a 6 in. band of the plain green color of the rug around the edges.

Another suggestion for this room would be mulberry, yellow and buff. Instead of using the gold yellow use almost a lemon yellow for your lamp shades, etc., trimmed with turquoise blue. Then select a linen with green, mulberry and yellow in its design for draperies for this room. The rug could be either green or very dark mulberry. For the bedspreads in this room the old fashioned tufted spread in cream colors would be attractive on the mahogany beds, or if you use the mulberry rug you might make the spreads of a very soft green linen. These will wash easily and do not soil as quickly as a lighter color.

I think that with the plain buff walls you need a design in the cretonne and if you have one or two chairs which need

slipcovers it might be attractive to use the same cretonne to cover them.—A. L. F.

## The Joy of a Bird Bath in the Garden

TO THE EDITORS:

As I was walking through the garden late yesterday afternoon, my eye was suddenly arrested by a sight that I have never witnessed before: a pair of cardinals were splashing in the bird bath at one and the same time. This was a supreme moment!

All amateur gardeners know the thrill of the first day of spring when the outside world makes an irresistible call. However, this lags with the hot days of midsummer; it is revived somewhat in October when the fall planting is done, and, after that, ceases altogether until spring rolls around again.

For anyone who wishes to give joy and get joy from his garden the year around, let me recommend a bird bath! Mine was given a corner in my garden three years ago, and each day it grows into a more interesting and love-some spot. Bulbs are planted around it for a succession of blooms from the earliest Jonquils in January until the German Iris come in April. A little flowering Peach planted on the right side promises with the coming years to give a canopy of pink blooms during the spring time. I think the crowning event of the year comes when the Spanish Bayonets in the background put out their gorgeous blooms in June.

For weeks after the bath was installed my disappointment was very keen because the birds were leery about taking even a drink

from it. However, after much persistence on my part, the birds have learned that bread crumbs and grain are to be found there on cold winter mornings. During the hot summer days the bowl is filled morning and evening with fresh water.

The first members of the bird family to acquire the habit of a morning bath were the English sparrows that did not give me much of a thrill for I felt that my bath warranted more than just sparrows. But now when the mocking birds at one time flutter and splash and, when their fun is over, a beautiful blue thrush follows suit, my joy is almost unbounded. I was told that blue jays never bathe, but a few days ago for the first time I saw a jay take a drink, and now I have heard of enticing all members of the bird family to drink at my fountain.—JUNE RAINSFORD, *Edgefield, South Carolina.*

## The Window Box Problem

TO THE EDITORS:

The composition of the window box is many an annual problem. For a window with a southern exposure it is easily settled, because such showy flowers as the Geranium, Petunia and many other easily grown things flourish well under the blessing of the warm sun. The problem is not so easy to solve for a northern exposure. The box in the accompanying photograph is quite the most satisfactory that has occupied its position for many years. The black and white combination fails utterly to show its charm, as it is so lively with colors of most attractive shades.

The Fuchsia is its main dependence and has never ceased to be practically full of bloom since the box was set up about the end of May. No other five-petaled flower suitable for a window box does so well in partial shade. The Geranium takes up its share in its show as the season advances while the Fuchsia keeps on with no relaxation of service. The Coleus in various shades harmonizes well with the Fuchsia, as does the bright blue Lobelia and the pink, fibrous-rooted Begonia. The lace-like Dusty Miller (centaurea gymnocarpa) gives the box a particularly attractive feature. The vines are the Vinca and the German Ivy. The climber shown in the picture is the Virginia Creeper (ampelopsis veitchii), always an attractive climber but possibly over-rampant if planted in rich soil.—J. B. SPENCER, *Ottawa, Canada.*



A satisfactory solution of the window box problem (see Mr. Spencer's letter at right)



# SATIN DAMASKS

*assume new importance in decorative art*



*Interestingly modern in conception is this lovely damask that comes in soft mellow shades with its very interesting design richly interwoven in silver*



*A floral pattern typically Louis XIV in design is developed in gold thread on a satin background of blue, walnut, mulberry, green or black*

FOR CENTURIES damasks have been cherished as among the richest, most splendid of all decorative fabrics.

In the far-famed ages past, when monarchs built palaces worthy of their high estate and hung them with the finest fabrics that could be made, damasks found preeminent favor.

Likewise today, in furnishing our own homes, decorative art again turns to these lovely damasks that breathe forth from every fold an air of luxury and beauty and culture.

SATIN damasks combine satin and taffeta—taffeta patterns on a satin background or the reverse. They may be

of one single color, contrast being gained simply by the combination of the taffeta and satin weaves. Or they may be created in any combinations of two colors or shades that may be desired.

Further interest may be attained by the introduction of imberline stripes, the moiré of the ground or the use of various yarns—silk, rayon, linen, cotton, wool—in different proportions.

FOR draperies, for upholstery, for wall coverings, nothing could be more distinguished than the wide range of Schumacher satin and other equally lovely damasks which your interior decorator, upholsterer or the decorating

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## F-SCHUMACHER & CO.



## Boxwood—the Living Antique

(Continued from page 224)

leaves never turn yellow or rusty during the most trying and unfavorable periods of weather. Second: The elements in the form of ice, snow, hailstorms, never break or beat away the tough twigs leaving it battered and disreputable looking. Third: The leaves do not shatter. Fourth: It does not harbor insect pests. Fifth: It does not throw a million surface roots, like Privets and many others. You can plant the most particular of flowering plants right by a Boxwood hedge and be perfectly sure that that well behaved gentleman will not scrouge them for root room or snatch away their food and drink. Sixth: Once planted and established, the Box is there for generations, not every year having to be replaced by something else.

There are two types grown for ornamental purposes, the common or tree Boxwood (*Buxus sempervirens*) and the true Dwarf Boxwood (var. *suffruticosa*). In most localities they are distinguished from each other by the terms Tree Box and Bush Box, the first applying to the type which grows most rapidly, is more thinly set with leaves and, undisturbed, shapes itself into a pyramid. The Bush Box grows very slowly, is thickly set with leaves, and, unmolested, makes a rather low or flat on top, round bush. I should hesitate to say low, for a bush planted by my grandmother more than one hundred years ago now measures 11 feet in height, and 12 feet across at its broadest dimension. From three of these bushes this season, I clipped some fifteen thousand four-branched cuttings for rooting and the bushes showed no evidence of my greedy scissors. In fact, they will another year thank me for the first pruning they have had in their lives.

If individuals realized how readily this Boxwood roots, they could, by striking a few hundred cuttings, taken from some family collection each year, say to their children in the years hence: "Here are some Boxwoods for your new homes I rooted when you were children, the slips were taken from your great-grandmother's bushes 150 years old." There could also be the feeling of satisfaction in giving back to our localities some of the charm of the rare plantings of the other days.

**B**EFORE attempting to root a Boxwood cutting, I exhausted all sources of information obtainable. I went to a veteran nurseryman, who has now more than a half million plants from one to three years old. I assured him I was not entering a competitive field as nurserywoman, but that I planned some day to own a farm which, with some architectural training I had acquired, I proposed to make beautiful while it earned me a living. Thus summarized, these were the essentials as I gathered them:

1. Use a coldframe that can be closely covered, not air tight but proof against drafts that dry the soil or parch the leaves. Keep covered closely with canvas, airing only at night or on cloudy, rainy days. Do not remove this cover entirely from bed until plants are well rooted.
2. Do not allow cuttings to lie around and dry out after being removed from bush and before being placed in soil.
3. Almost any soil not sour, sandy loam of course preferable, will root Boxwood.
4. There are two types of cuttings. The unbranched sprig is preferred by most nurserymen as this, first topped and afterward sheared, gives most shapely plants. Strip these cuttings one half their length or more of leaves and bury this depth in soil. Roots form all along the stalk not on the heel as with soft wooded plants. With the branched cuttings, bury much deeper as there is so much more top growth to be sustained. This kind of cutting, once rooted, makes a large showy plant much sooner, but some claim they do not root as readily as the other.
5. Never at any time, allow the cutting bed to become dry. Many insist it is better to keep it very definitely wet.
6. Do not expect your plants to root overnight. They will require weeks, so do not become impatient.
7. When the plants have become a mass of thickly matted white roots, they may be lifted and transferred to nursery rows. This is best done at a season of incessant rainfall, unless one has some artificial watering system. Rich soil, at this stage of growth and constant cultivation will result in plants making much heavier growth than in indifferent and impoverished soil.
8. As Boxwood cuttings are always stuck close together in the bed, be careful in separating intertwining roots to break away as few as possible.
9. If at any time a white mold forms over the cutting bed, water with a weak solution of lime water or secure one of the new fungus remedies recommended for wilt, such as Uspulin or Semesan, and use according to directions.

10. Common sense, just as much as experience, will determine the best method of shearing, pruning, and shaping of young plants.

Nurserymen claim that cuttings by the method outlined may be taken any month in the year, with assured success. My experience was that ripe cuttings, merging into the stage of new and sappy top growth, rooted as readily as all-ripe wood.

Another Southern plantsman, who claims 20 years of success with Boxwood, details his procedure thus:

"Plow the ground deeply, manure heavily in the spring and then in the fall plow it again, pulverize it and rake it off cleanly running out the rows. From December 1st to the 20th put the cuttings five or six inches in the ground, leaving them three or four or even five inches above the ground. Beat the ground around them and leave them there until wanted for sale. If they are wanted to sell for hedges and borders you can plant the cuttings five inches apart in the row with four feet between the rows. But if they are wanted as singles or specimen plants, leave two feet between the plants four feet between the rows. It requires several years to grow them to saleable size, but the only expense connected with them is the cultivating during the summer, keeping the grass and weeds from touching them."

**T**HE odor of Boxwood and Iris and Peony have always made me melancholy. Why, I know not. Those who have theories of reincarnation might suggest a complex of a past existence. Certainly not of this life. The odor of the Box awakens memories of the hazy lazy evenings of a Southern farm, the first spring song of a frog orchestra, the hide and count game with two rollicking brothers; and always the Boxwoods, the barricade, the hiding ground, the Indian encampment, for all play life centered here.

It is a matter of surprise to many of us that industry has in time past set a commercial value on the wood of the Box. This commercial product comes from the regions adjoining the Black and Caspian seas and is said to be fast diminishing. The wood is of a yellowish color, close grained, very hard and heavy, and it takes a beautiful polish. It is used by wood turners and carvers, engravers on wood and makers of mathematical instruments.

The rival of the Old World Boxwood grows on the Florida Keys, though the greed of lumbermen has narrowed its range materially and the big trees have been sacrificed long ago. This Florida Boxwood (*Schaefferia frutescens*) is quite a handsome tree with persistent leaves and yellow flowers followed by scarlet berries. It is a common tree in the West Indies, where its lumber is an important article of commerce, being exported to England for cabinet work and fine furniture.

## A Semi-Tropical Garden in New Orleans

(Continued from page 232)

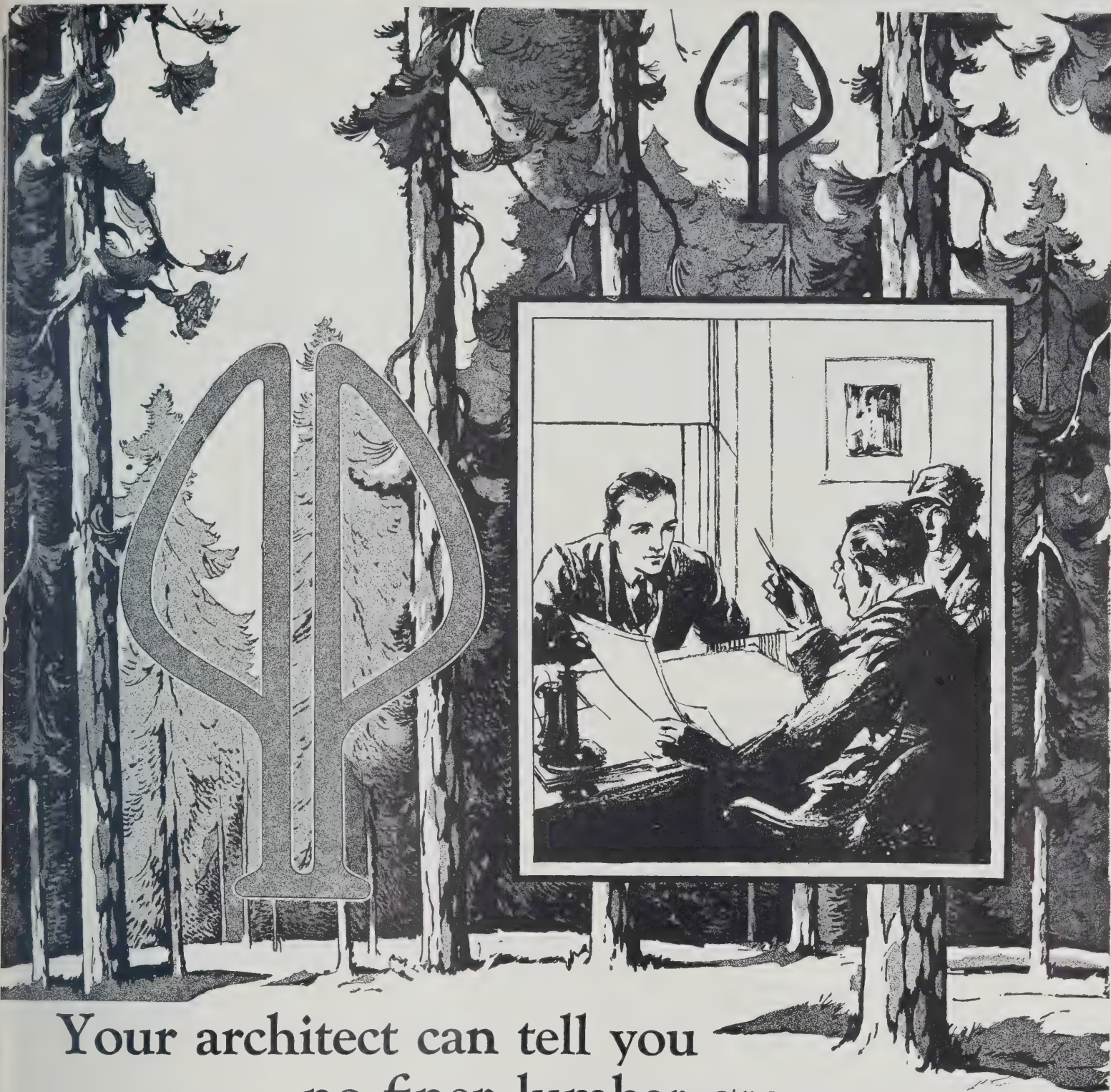
within hand-reach of the path, where of course it was unmolested; but a hailstorm killed all the wee ones in the nest, so the birds found a safer spot, and by June had another brood. Mocking-birds are everywhere—singing from the topmost branch of some tree, or perched on the point of a gable.

Now, to reach the bird-bath and the Araucaria tree and some of the new and as yet experimental *Hemerocallis*, one must walk on stepping-stones made of bricks; each set of bricks in a different pattern, three forming a crow's-foot, four making a hollow square, and so on, in a fascinating variety of forms.

There is a fence around the place, with a gateway at the back made of large bamboo poles; but what the fence is made of, it is hard to tell, for on it runs a tangle of vines—Honeysuckle, Lantana, Bignonia, both purple and yellow, Roses, Morning-Glory—the big deep blue perennial kind—and who can tell what else? For this ever-changing hedge shows one flower one day, another the next.

"I speak to each by name every morning," Colonel Derby explains, when visitors wonder at his familiarity with all the members of so large a foreign colony with representatives from so many lands. Perhaps it's superstitious to believe that they appreciate his courtesy, and that this has as much to do with their fine growth as the remarkable soil and climate of New Orleans!





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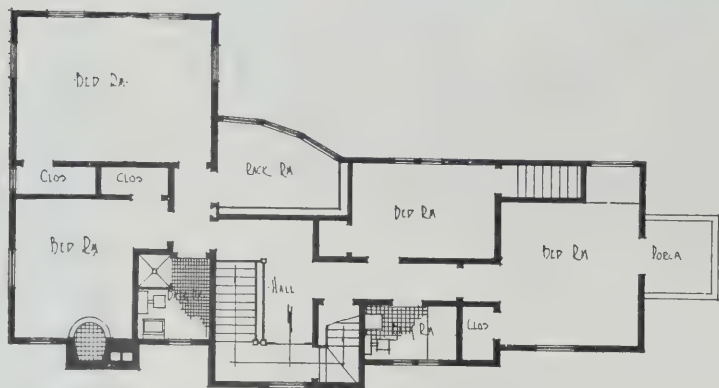
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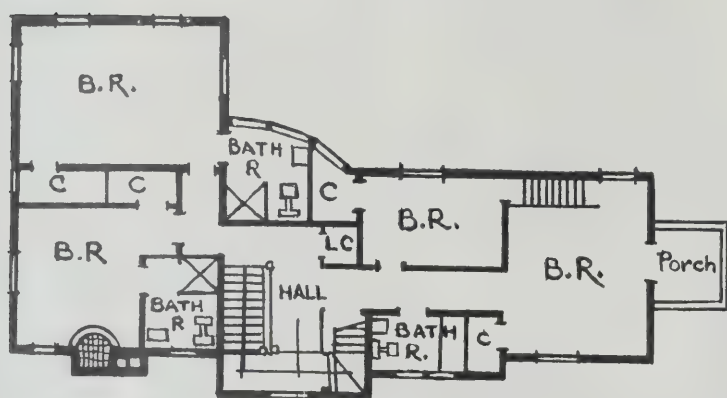


## The Latest Plan Improvement

THE August award, and the close of the Monthly Improvement Contests, goes to Mrs. Anna M. Sternberg of Maplewood, N. J., for the suggestion which seems the most practical of all the "improvements" submitted. The winning suggestion follows:



The original plan, appearing on page 540 of the August issue of *Garden & Home Builder*



Mrs. Sternberg's suggested improvements in the plan

IN THE second floor plan of the house published on page 540 of the August issue I would suggest the following changes:

The rack room can be converted into a private bath for the large bedroom and a large closet with a window for the other bedroom besides providing space for a linen closet opening into the hall.

The other bathroom can easily be made into a private bath by changing the door and rearranging the fixtures as shown above.

ANNA M. STERNBERG, 616 Valley Street, Maplewood, N. J.

## The Palm for the House

AN EXCEEDINGLY good Palm for the house is the Kentia, for it will withstand a tremendous amount of abuse without looking shabby. Its future in America looks dubious, for the crop of seeds on Lord Howe's Island, in the southern Pacific, its native home, has been short for the last two years and the growers find they get better prices for their seeds by sending them to London for sale by auction rather than selling at the price set by the home government. Shipping to London does not require the sterilized packing material which the Federal Horticultural Board requires for entry into the United States. Just how the matter will be adjusted is not decided, but if you enjoy a Kentia Palm, better get one now and give it the best of care; it will last for years in a good window garden. It is perhaps impossible to realize the amount of Kentia seed planted yearly in this country. One grower has been in the habit of planting 125 bushels each season! This grower has secured some seeds this year, but nothing like the quantity desired.

## Floors that are Trouble-Proof

(Continued from page 239)

so firmly that all joints are tightly sealed. With a floor built up of individual pieces heavy rolling is imperative to assure proper adhesion.

Blocks and strips for building a floor of any desired pattern can be had not only of linoleum but of many other materials, of which rubber is one of the most widely used. Well laid, a rubber floor is waterproof, of course; quiet, durable, smooth, and yielding. The color of rubber and almost all other block floorings is permanent and unaffected by wear.

Many of these flooring materials are molded into forms that fit the joint where floor meets wall, so that the floor is carried up to the top of the baseboard. This greatly simplifies cleaning.

A very satisfactory material for flooring, and a handsome one, is cork, which for this purpose is formed into highly compressed blocks in various sizes and shapes. It is resistant to wear and to abuse, and like other blocks is cemented in place. In color it varies from light to dark brown, and by combining tones as well as shapes, patterns can be worked out that make it suitable for any room in the house.

A flooring material entirely different from any that have been described is a form of cement applied with a trowel. This is known as plastic flooring, and can be had in various degrees of hardness, some being entirely mineral while others contain powdered cork, wood fibre, asbestos, asphalt, or other substance to give resilience.

In applying any form of it, waterproof building paper is laid on the under floor and covered with light metal lath to give strength and support to the flooring. The cement is put on in one or two coats and is usually carried to the top of the baseboard. While it comes in several colors it is usual and most economical to make the floor of but one.

Hard plastic floorings wear more slowly than those that are softer and more resilient, of course; but they are more likely to crack if the floor structure is not firm and solid. To avoid this, hard floors are laid on a softer first coat that acts as a cushion.

When a wood floor is uneven and badly worn it must be smoothed before applying linoleum or any similar material, and this is often an item of considerable expense. With plastic flooring the condition of the under floor makes no difference, and this cost of preparation is eliminated.

Of the prepared floorings, linoleum is one of the oldest, and in sheet form can be had almost anywhere. If it is to be cemented, as it should be, the cost will be more than for nailing; in ordering it there should be a clear understanding of the method by which it is to be laid. The price of a floor of separate blocks or of plastic flooring always includes the cost of laying.

In cost, linoleum is one of the less expensive of the prepared floorings; but well laid and treated with understanding it will give long and satisfactory service. The thicker and more resilient it is, however, the more liable it is to be cut or dented by rough use. The feet of all heavy furniture and equipment should rest on glass bases or be provided with broader supports than ordinary casters, and nothing should be dragged across linoleum that might tear or dent it.

The nature of linoleum is such that it will be injured by alkali, and it should not be washed with strong soap or scouring powder. The safe soaps are those that are recommended for fine fabrics. The best treatment is wax, well polished, for it will then resist dirt and be easiest to clean. Linoleum should be given two thorough waxings when newly laid, and this is frequently included as part of the laying.

As the design of printed linoleum is only on the surface, it will wear away and become shabby if it is not protected. Given two coats of good quality floor varnish when new, and with frequent touching-up of the places of heaviest wear, it will stay fresh for a long period.

Rubber floors need no more care than washing, although they, as well as the other prepared floorings, will look their best with an occasional waxing.

Prepared floorings have now been in use long enough to prove their worth, and have shown themselves to have qualities invaluable to the housewife. Beautiful in appearance, easily cleaned and kept in condition, resistant to wear and to abuse, they are suitable not only for kitchen and bathroom, but for any part of the house, and their increasing use is no more than an appreciation of their many advantages.





"THEY ARE VERY GOOD LOOKING"



## AMBLER ASBESTOS SHINGLES

THE Ideal, Fireproof, Weatherproof Roofing were selected by the Lehigh Portland Cement Company for the roof of their Prize House (illustrated above), at Kansas City, Missouri, photographed at night by the aid of a flood light. The enlarged insert of an actual close up photograph shows the definite charm and distinctive effect of this unique product, the "English Thatch" in random widths, irregular courses and rough texture that completely eliminates hard and fast lines and sets a new roofing standard, giving a novel beauty to the modern home and an added degree of serviceability to a roof.

First of all, Tapered Ambler Asbestos Shingles have the taper of the old wooden shingles. They come in random widths 6 in. to 14 in.,  $\frac{1}{8}$  in. thick at top and  $\frac{1}{2}$  in. at butt and 20 inches long. They are *strong, rigid shingles*, not paper or rag felt, never curl or warp, not affected by the blasts of winter, the heavy rains of spring and the blazing heat of summer, year in and year out, for they are made of Asbestos and Hydraulic Cement—Nature's imperishable materials.

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## GARDENING FOR THE BEGINNER



### The Month's Reminder—November

**As to Time and Place:** In gardening practice a date can only be approximated as season vary and local conditions will have some influence. Generally the latitude of forty degrees at sea level and a normal season is taken as standard. Roughly, the season advances or recedes fifteen miles a day, thus Albany would be about ten days later than New York (which is latitude 42). The latitude of Philadelphia is a week earlier. Also allow four days for each degree of latitude for each five degrees of longitude, and for each four hundred feet of altitude. Latitude 40 passes through Philadelphia, Pa.; Columbus, Ohio; Richmond, Indiana; Quincy, Ill.; Denver, Col.

**How to Use This Guide:** Suggestions as to the most important things of the month are given in this department so as to "remind" the gardener of the current duties. For routine details of such things reference should be made to standard handbooks and guides. It is impossible to make a complete manual of practice in each number of a periodical magazine. Yet timely articles will be found elsewhere in each issue, and references to back numbers will often solve the immediate question. Moreover, the editorial staff stands ready to help any reader with personal advice by mail. A self-addressed stamped envelope should be enclosed with the question.

**Who Writes This:** The advice and instruction in this department are the gleanings of many years' experience in practical gardening matters by competent amateurs and others who have "been through the mill." The contributions are made from various sections of the country: for example, Mr. Jesse A. Currey contributes from Oregon; Mr. Henry Gibson from Pennsylvania (formerly from New York); Mr. Sherman Duffy from Illinois; Mr. P. T. Barnes, out of a world-traveled experience; Mr. A. Kruhm, from an extensive Eastern acquaintance; Miss Ethel Hulse from the far South; Mrs. E. Urquhart from California and, in addition, occasional notes from elsewhere and by the editorial staff and associated contributors of experience.



**OUTDOORS** the most important thing to do is to clean up that important work has been neglected this long. First gather every vestige of Hollyhock leaves and burn to get rid of as much hollyhock rust as possible. Most of the other trash may be put on the compost pile. All leaves should be gathered and those not needed for mulching placed on the compost pile. Make as straight sided a pile as possible with hollowed out top to catch water to help rot them.

In the vegetable garden mulch the Rhubarb with stable manure. Throw litter over the Parsnip and Salsify to keep the ground from freezing about them so they can be dug when wanted. All the rest of the garden should be spaded or plowed unless there is a cover crop in which case spading will be done early in the spring. If fall spading is done leave the ground just as loose as possible to allow the frost to penetrate as deep as possible.

Our experiment stations are so busy finding out how to grow bigger and better crops they have but little time to tell about improving the garden, a digression is always refreshing. The New Jersey Experiment Station's Circular 176 on "The Pruning of Shrubs" by Prof. M. J. Blake will be welcomed by hundreds who are not interested in crop production.

Proprietary preparations sold to make flowers last long were tried out by the Michigan Agricultural Experiment Station on Carnations also sugar, salt, aspirin, boric acid and other substances. The one material that lengthened the life of a cut Carnation was a  $\frac{1}{10}$  per cent solution of salt.

The Illinois Agricultural Experiment Station reports in Bulletin 20 a five-year test on growing Peppers. The earliest and largest crop were secured from wellgrown plants in 4-inch pots at the time they were set in the garden; that overhead irrigation in addition to the regular rainfall increases the crop 15 per cent. Of the six varieties worked with—Neapolitan Salad, Sweet Mountain, Crimson Giant, Magnum Duke, Chinese Giant and Ruby King—Neapolitan Salad was the earliest, Sweet Mountain the heaviest yielder, and Chinese Giant the poorest yielder.

Poison ivy cures are abundant but here is another. Dr. James B. McNair of the University of Chicago has found that a five per cent solution of ferric chloride in 50% alcohol neutralizes the poison as does a strong solution of iron sulphate.

A recent visit to Mr. J. F. Jones, nut tree specialist, Lancaster, Pa. was a great treat. After walking around a bit and seeing numerous English Walnut trees carrying good loads of nuts, I asked Mr. Jones, "Why are so few nut trees grown as shade trees on small places? There are beautiful trees, cast a good but not heavy shade and bear good crops of nuts." Mr. Jones's reply was, "Because people's neighbors do not grow them." One of the inspirations of gardening is pioneering, just as some of us had ancestors who pioneered. There are no hardships, no privations, no dangers in garden pioneering, yet it is exciting, and here

(Continued on page 248)



# Olde Stonesfield

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# Terogen

GROUND DRESSING

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5 lb. express  
or freight  
25 lb. tins \$14.00  
100 lb. kegs 40.00

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It makes no difference to us how much you earn. We are willing to pay you any amount. **IT IS UP TO YOU.** You can earn one dollar an hour or you can earn five dollars an hour or even more. Your earnings are limited only by your willingness to work.

Write to us and we will be glad to give you more information.

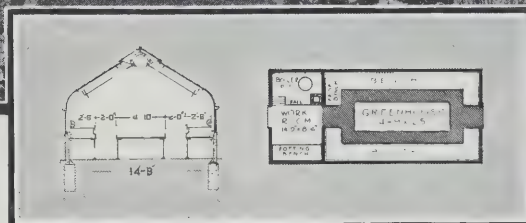
If you want more money, write to-day.

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Garden City

New York

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## 487 Square Feet of Perpetual June For \$1700

**F**OR a \$565. first payment and the balance in 12 monthly divisions, you can at once have this Sunshine Shop with its 487 square feet of gardening space.

\$1700. buys the complete materials and the entire equipment of boiler, heating coils, ventilating apparatus, benches and everything.

Everything is cut and fitted, ready for quick erection by your local carpenter.

The frame is a complete one of steel.

All wood is the best of heart Cypress.

Paint, glass, putty, nails, bolts, screws, everything is furnished.

No extras. No costly foundation. Just bed the posts in concrete.

Send at once for booklet giving all the details and showing interior views of this Sunshine Shop, which you can pay for in easy divided payments.

If you prefer, we will deliver and erect the house complete. Let us quote you.

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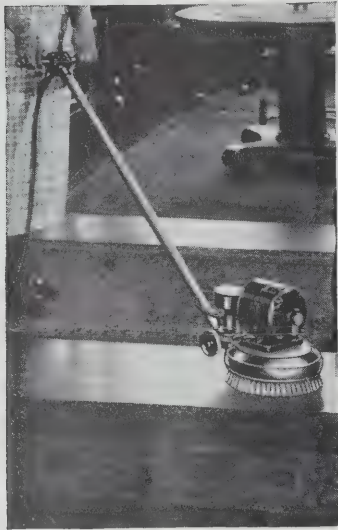
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# New Floors for a Few Dollars New Household Machine



## Scrapes — Refinishes — Waxes

**A** NEW and extraordinary method of caring for floors is here offered you. It is radically different from anything in your experience. It is the application of electric power and mechanical genius to an old, old problem.

New floors and old—both show amazing improvement.

### Five Astonishing Results

The Ponsell Electric Floor Machine brings you five important benefits.

First, it removes from a wood floor all the hardened dirt, the old shellac or varnish. Once more you see the lovely surface of the wood itself.

Second, it sandpapers the surface to a texture of satin.

A skilled carpenter working many hours could not make that surface smoother.

Third, it rubs wax into the wood. It rubs with a speed and vigor impossible to attain by hand. Thus, by friction, the wax warms, spreads evenly over the entire surface, goes 100% farther.

Fourth, it polishes—and how it polishes! Your floor gleams with a surpassing luster, assumes a mellow natural glow, glistening on in spite of dust and foot-steps. And refinishing only needs to be done ONCE! All that is necessary afterward is a few minutes waxing and polishing once in a while—an operation that the machine makes absurdly easy. Then your floors *always* look as though they had been refinished the day before.

Fifth, the machine scrubs such floors as need scrubbing. Thus it cleans them thoroughly, more thoroughly perhaps than they have ever before been cleaned.

### Floors of All Types

It makes no difference what kind of floors you have—this little machine will put them in first-class condition and keep them so. If they are wood, it will refinish them, or clean them, or polish them. If linoleum, it will scrub them without the least splashing to spotless cleanliness, then polish them until your face is mirrored. It gives linoleum a lustre surpassing anything you have ever known before—a surface so immaculately smooth that dust and dirt have a hard time sticking to it. Tile, marble, mosaic or rubber—cork, terrazzo or cement—the machine wins enthusiastic praise for its saving of human strength, its speed in doing the work and the perfect condition to which it brings the floor.

### No Skill—No Fuss

You know what it is to have workmen in the house. You know the dirt and litter that comes with them. You know the annoying damage to your possessions that usually follows in their wake; you know that you will pay a good high price for the work they do. Refinish floors yourself and avoid all this.

With the machine it is ridiculously easy. No skill is necessary, no great strength or energy. The machine is easier to operate than a vacuum cleaner. You do not push or pull it—you simply guide it. In a few minutes eight-year-old children have become expert in its operation.

### Thousands in Use

This machine is no mere experiment. It is the outgrowth of fourteen years of study and research by men who have made the care of floors a science. In thousands of homes this little machine is setting new standards for well-kept floors. We have letters from people of high standing in all parts of the country telling us what a boon the Ponsell machine has been to them.

"Greatest labor saving device we have," says one woman. "Old, neglected floors now in good condition," reports another. And still another writes, "Have lost my dread of waxing days."

### A Demonstration Free

Our greatest argument is the machine's actual performance. You owe it to yourself to see a demonstration. You owe it to your home to learn more of this wonderful machine. Use the coupon; ask us for further information; let us tell you which of our 24 branch offices is nearest to you, so that you may arrange if you wish for a FREE demonstration in your own home—or a 10-day FREE trial if you are too far from the nearest office.

### Ponsell Floor Machine Co.

Dept. 311  
220-230 West 19th Street, N. Y. C.

Please mail me complete information and prices regarding your Electric Floor Machine. This does not obligate me in any way whatever.

Name.....

Address.....

City.....State.....

G. & H. B. 11-26

(Continued from page 246)

ing well grown a new plant one gets a thrill that amply pays for the original outlay in money and all the careful nursing and the anxiety.

English Walnuts are hardy clear up to Ontario, Canada. They will withstand 30 degrees below zero. I saw on a place near Mr. Jones a 10-year old tree carrying a load which when picked and shucked would at least fill a bushel basket. Trees three and four years old bear a few nuts. An 18-year old tree in Mr. Jones's yard had an estimated crop of three bushels; many of the nuts were ready for picking on Labor Day.

Wherever grown the Pecan is without a peer as a beautiful shade tree and it bears fine nuts. Up North, however, the Pecan does not particularly well. Imagine my surprise in seeing a handsome specimen in Mr. Jones's yard. It turned out to be a hybrid, the Marquart, produced in the Mississippi bottom lands near Burlington, Iowa; a natural cross between the Big Bottom Sheldark and the common Pecan. Lancaster is the northern limit, apparently, for fruiting, for Mr. Jones tells me that in short, cool summers the fruit fails to mature. These hybrid Pecans may be grown considerably farther north, however. Here is a tree for the garden builder who wants something different.

Every one who has been South in summer knows the great beauty of the Crepe myrtle. It is a most gorgeous shrub growing 15 to 20 feet high and carrying the most beautiful pink blooms in large clusters for two to three months. Horticultural books tell us it is hardy as far north as Baltimore. From Dover, Delaware, southward on the Del Mar Peninsula it is a common door yard shrub, particularly in the towns. It will grow as far north as Long Island if given protection. Rather than fuss round with protection, why not grow it in tubs, storing the plants in a light, cool place over winter and putting them out in the summer, sinking the tubs in the ground. We did this at the Missouri Botanical Garden years ago. Those plants in bloom in August and September will give your friends great joy.

Another very excellent tub plant for outdoor decoration in summer is *Hydrangea hortensis* and its many varieties. Several years ago I received at Easter a beautiful pink-flowered plant in a 6-inch pot. It grew it on until danger of frost was over and then planted it out. The following fall it was again potted, put in the cellar, and early in the year brought into the window garden where it again flowered. Again it went into the garden where it has withstood two winters. For a month it has had big trusses of blue flowers, blue because grown in acid soil. Our winters are not particularly severe. *Gloire de Dijon* Rose grown on walls here (southeast Pennsylvania). This *Hydrangea* is hardy at least as far north as Boston, but it does not bloom there out of doors. At Boston I have helped lift, in the fall, plants so big we needed a half barrel tub in which to put them. We stored them where they were not subject to severe freezing and brought them into the greenhouse early in the year and had a wonderful show in March and early April. The finest display of these tub grown *Hydrangeas* I have seen was some years ago at a seashore resort on the Jersey coast. These *Hydrangeas* give color in the garden at an unusual season.

We have several times mentioned the growing of *Ranunculus*. See one of the very finest strains of this unusual and little grown plant come from New South Wales, Australia. It is known as the Eggleston strain, having been developed by Mr. Eggleston, a botanist. The huge peony-like flowers are in a variety of color and borne on wiry stems; the plants are about 30 inches high.

*Tamarix odessana*, not new but seldom grown, has long, feathery spikes of pink flowers. It is superior to the common and more frequently grown species.

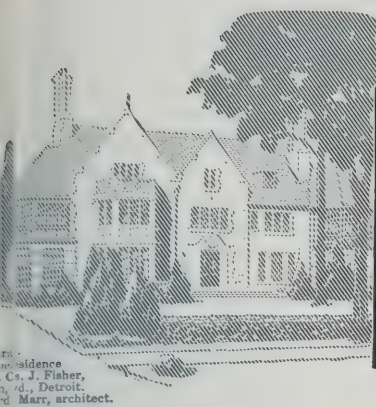
Those who are familiar with *Philadelphus virginale* will be interested in securing *P. Girandale*, a new variety now under test and which gives promise of being even better than *virginale*. *Virginale* will, however, not be lost to cultivation because of its more or less perpetual production of flowers.

*Deutzia Mont Rose*, a double pink hybrid of *D. longifolia* and *D. discolor*; *D. longipetala*, with attractive spikes of pure white flowers; a *D. crenata* and *D. vilmorinae* hybrid, will soon be available. Also will *Diervilla Feerie* which smothers itself with rose-pink flowers hiding the foliage.

Very desirable tropical effects may be secured by the use of *Hercules Club* (*Aralia spinosa*). In winter when the foliage is off, the canes are mere thorny sticks, but in summer those sticks are crowned with wealth of large coarse foliage. In August or September the plants are

(Continued on page 250)





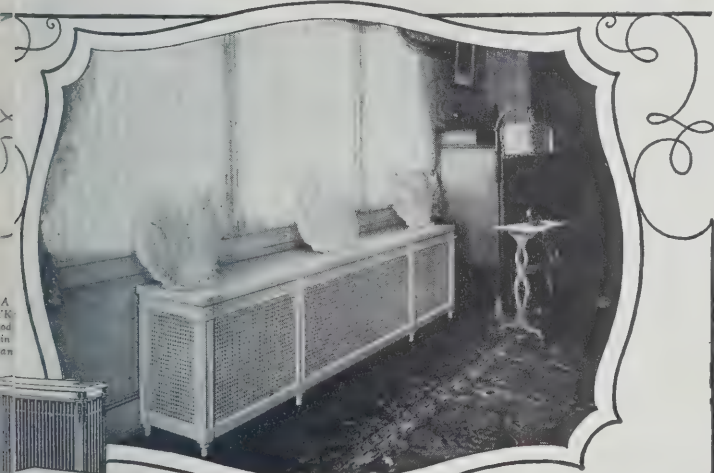
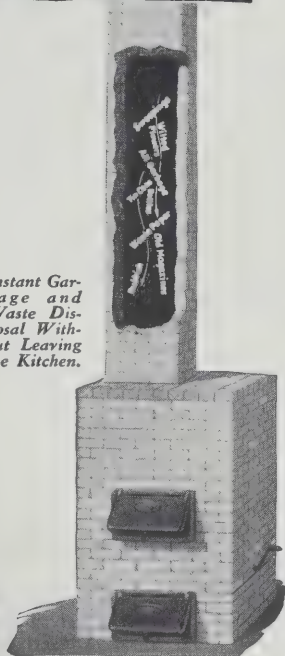
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# Have continuous heating comfort and save $\frac{1}{3}$ of your fuel

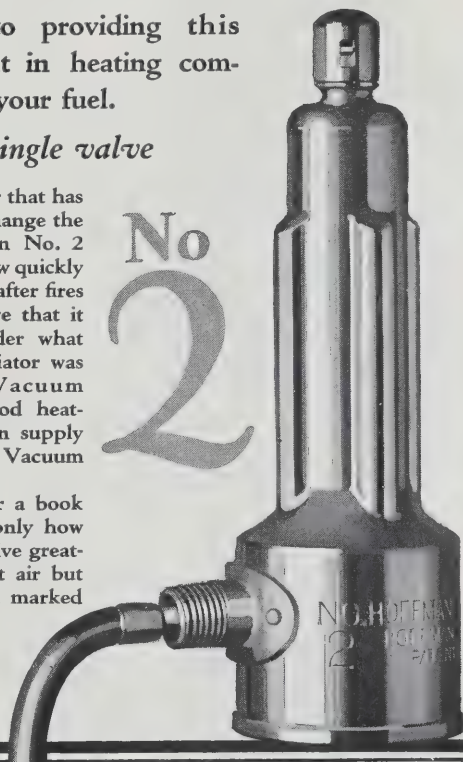
YOU will be amazed at the change Hoffman No. 2 Vacuum Valves make in a one-pipe steam heating plant. You get heat in radiators as soon as drafts are turned on. Radiators stay hot hours after fires are banked. These valves revolutionize steam heat because they keep out the Heat Thief—AIR. And in addition to providing this marked improvement in heating comfort, they save  $\frac{1}{3}$  of your fuel.

Test a single valve

MAKE a test on the radiator that has been the hardest to heat. Change the venting valve to a Hoffman No. 2 Vacuum Valve. Notice how quickly this radiator heats. Hours after fires are banked at night, observe that it is still warm. Then consider what would happen if every radiator was fitted with a Hoffman Vacuum Valve. Your neighborhood heating and plumbing shop can supply you with Hoffman No. 2 Vacuum Valves.

Sign the coupon below for a book that explains clearly not only how Hoffman Vacuum Valves give greater comfort by keeping out air but why they also permit such a marked saving in fuel.

No 2



## HOFFMAN VACUUM VALVES

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## Note the White Arrows

in illustration below



Cut-open view, showing fire travel and circulation of water in the Thatcher Steam Boiler.

**W**HY and how the construction of a Thatcher Round Boiler insures quick, economical heat is shown by the arrows in the accompanying picture.

The water in the boiler is separated into many small parts—under, over and around which the flames and hot gases are forced to travel (as shown by the white arrows) before they slip away up the chimney.

That is what is meant by the "Staggered Fire Travel" of a Thatcher Round Boiler. It extracts every available heat unit out of the coal and prevents waste.

The extra deep fire-pot of the Thatcher Round Boiler means increased heating capacity, fewer firings and easy banking at night. Its revolving triangular grates and other special features make it extremely easy to operate.

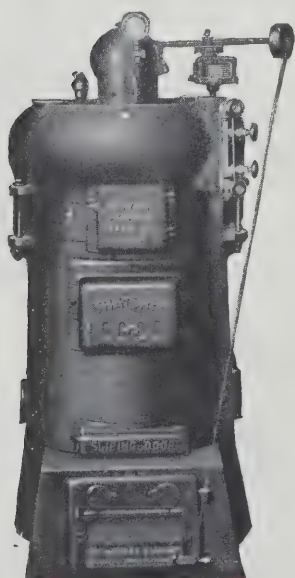
*Built for both steam and hot water heating. Ask your dealer for full description, or write direct to*

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Since 1850

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Front view of Thatcher Steam Boiler.

# THATCHER

## BOILERS-FURNACES-RANGES

(Continued from page 248)

topped by a large broad panicle of creamy white flowers. It is worthy of being more often cultivated.

Should you see *Campanula Telham Beauty* advertised anywhere, it. This is a very large form of *Campanula persicifolia*. It is not new. Apparently it was first observed in a garden in South Carolina and taken to England in 1791. In 1805 it was figured in the *Botanical Magazine* as *C. persicifolia* var. *maxima*. After this it apparently was lost to cultivation until it turned up again in the English gardens at Telham Court. Mr. A. E. Gardner has an interesting account of it in the *Journal of Genetics*.

*Astilbes* are sufficiently abundant now so that they may be used for the winter window garden or the greenhouse if you have space. Crowd the roots in as small a pot as possible with some rich soil about them. Store in a cold place. Bring them into heat—the window garden—after the first of the year. Growth will soon start but it will be some weeks before the beautiful feathery flowers open. These roots may be saved and planted in the garden in the spring.

*Amaryllis* are now available. Pot the bulbs up singly, each in about a 6-inch pot. They will not start growth until after the first of the year. Then a straight spike will shoot up at the top of which will appear one or three gorgeous red trumpet-shaped flowers about 6 inches long and as much broad. After flowering they make a leaf growth. When the leaves begin to yellow dry them off by withholding water. Store in the next winter in a cool dry place.

There is a fine strain of early flowering *Gladiolus* the florists use for forcing in greenhouses. I am hoping to try my luck with them in the window garden this winter. If you have never tried it the experience will be worth while. Remember they want a cool place, 40 to 50 degrees, at night, with about a 10 degree raise in the day time.

If you have patience try some *Guernsey Lilies*. Bulbs purchased now will grow this winter but they will not bloom until next fall so time. Put three or four in a 5-inch pot and only half bury the bulb.

## The California Garden in November

**J**APANESE IRIS may be set out now, as they are dormant this season. Plant the roots in rich soil in the sun, except in very hot locations where partial shade or some protection is necessary for the perfection of the blossoms. Plant them about a foot apart and give plenty of water. Where water must be conserved, the beds may be sunk a little below the level of the garden so that they may be easily flooded and retain constant moisture. When possible, plant these Iris on the edge of a pool or by a little stream of water, either natural or artificial. In some cases they are even grown directly in the water, being planted in sunken boxes filled with rich soil somewhat after the manner of Waterlilies. Care must be taken that there is no lime in either water or soil near the Iris, as too much lime is injurious to them. In addition to the Japanese Iris, Siberian Iris, *Iris pseudoacorus* (a water Iris), may be planted at this time.

Start Honeysuckle vines now from seed, or young plants may be set out. The Chinese and Japanese varieties are best adapted to California.

Make selections of Chrysanthemums for cuttings next spring when the plants die down, drive a stake beside them with a label giving name and color.

Continue planting bulbs for spring blooming: Tulips, Hyacinths, Daffodils, as well as Anemones and Ranunculus. In the case of the last two, it is well to soak the roots for several hours before planting. Plant the Ranunculus about two inches deep with claws pointing downward; and the Anemones about three inches deep. Set them out in the sun, in light rich soil about six to eight inches apart. It is well to remember that when the plants are blooming, care must be taken not to overwater, as this will cause the foliage to turn yellow, besides injuring the blossoms.

The hardy annuals may still be sown in the open ground, as well as the native California wild flowers, and all seedlings including the perennials, Canterbury Bells and Foxgloves, sown in July and August, may be set out now. Set out the young Pansy plants in the sun, in rich soil about nine inches apart and give them plenty of water; in dry periods sprinkling twice daily.

Take up the Tuberous Begonias when they have finished blooming, clean the tubers, and put them in boxes of sand; keep them in a cool place until spring.

If the Montbretias are too crowded, they may be taken up now and after selecting the best, they should be transplanted in a new location.

(Continued on page 256)



## Tulip Bulbs from Holland



### St. Cottage Gardens LANSING, MICH.

Importers of genuine  
filled Bulbs—recommend the  
special selections for  
er of fine flowers.

#### Darwin Tulip Collections

- 0 in 5 separate named varieties, our selection \$2.75
- 10 in 10 separate named varieties, our selection \$5.50
- 15 in 15 separate named varieties, our selection \$16.00
- 20 in 20 separate named varieties, our selection \$50.00

varieties from which these collections are made  
fully selected from our general list.

#### Collection of Early Tulips for Indoor Culture

- 5 in 5 named forcing varieties, our selection \$1.95
- 10 in 10 named forcing varieties, our selection \$3.80
- 15 in 15 named forcing varieties, our selection \$7.50

up bulbs as soon as received, place in coolest  
part of cellar, away from heat. Keep  
on. Bring up as soon as roots come through  
bottom of pots. The more time you give  
root, the finer the flowers.

#### Special Breeder Tulip Collections

- 50 in 5 separate named varieties, our selection \$3.50
- 10 in 10 separate named varieties, our selection \$7.00
- 15 in 15 separate named varieties, our selection \$20.00
- 20 in 20 separate named varieties, our selection \$67.50

varieties are made up by ourselves and  
assortments that will produce harmonious

Detailed description may  
be found in our 40-page  
color-illustrated Imported  
Holland Bulbs Catalog,  
which may be had free  
upon request.

# A Garden Full of Darwin Tulips for \$2.00



IN anticipation of again placing before  
our customers a collection of Darwin  
Tulips we have had a sufficient quantity  
grown so that we can offer

**50 Giant Darwin Tulip Bulbs**  
Finest Mixed, for \$2.00

Selected from fifteen named varieties

Few Spring flowering plants rival the Darwin Tulip.  
They are a wonderful addition to the flower garden.

Plant any time before the ground becomes frozen, and they  
will bloom from the middle of May to Decoration Day.

Mention this advertisement and send Check, Money Order, Cash or Stamps, or  
call at our store, and secure this exceptional collection, sent prepaid to any point in  
the U. S. east of the Mississippi. For points West and Canada, add 25c. (\$2.25).

For those desiring Darwin Tulips in separate varieties, so the colors may be studied,  
we offer a Collection of 10 each of 10 varieties separately labeled for \$5.00.

Our Fall Bulb Catalogue containing a complete list of High Quality Bulbs  
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## Stumpp & Walter Co

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a delight to the eye. Note  
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would make an attractive ad-

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home.

We have prepared an interesting booklet  
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# Hearthstone Editor's Chat



This is a department for every one who has a house to build or decorate, a new interior to finish, or an old familiar room to make more attractive.

It is planned for just one purpose: to bring to each home maker all the aid and advice so freely offered by the men and women of the business

world to-day. It is a meeting-place where the manufacturers, the decorators, the craftsmen may place their helpful booklets, their free bureaus of service hands of those who value such help. Additional booklets will be listed each month.

This department is for all of our readers. Each Booklet listed may be had upon request. Order by number only and as many as you wish.

Address: Hearthstone Editor, Garden & Home Builder, Garden City, N. Y.



**FLOORS** are really the foundation of room decoration, enhancing the beauty of furniture and hangings. Harmonious color treatment of the room as a whole is now made possible with the new modern finishes which may be selected to suit individual taste. Imagine the dignity of a library paneled in oak, with oak flooring in "weathered" finish; the harmony of a dining room in tones of gray and blue, with darker flooring, or the charm of an enclosed sun-porch with floor finished in forest green, light and cheery, a bit of outdoors brought into the home. The opportunity for choice is infinite and each room may reflect your own individuality, your floors becoming your very own, different from others about you. (From "The Story of Oak Floors.")

In recent times there has been a distinct change in taste so far as woods are concerned. The preference to-day, whether it is in wood-work or furniture is distinctly away from gaudiness of grain. Very naturally this taste is extending also to floors. Where the finish permits the grain to show through, it is extremely desirable that this grain be subdued and dainty in its tracery. (From "Color Harmony in Floors.")

Woods used for new floors are classified under two groups; first, open-grain woods, comprising the different kinds of oak; second, close-grain woods such as maple, birch, cherry, and hard pine. Each group requires slightly different treatment. If, after floors have been laid and smoothed, they should become soiled in spots, moisten the spots with turpentine and then sandpaper; or, more effective still, use steel wool dipped in turpentine. Floors must be thoroughly dry and free from grease and dirt before the finish is applied. Washing with water will raise the grain of the wood. When this is done, the floors should be sandpapered smooth and well dusted before proceeding with the finishing materials. (From "Modern Floors and Woodwork.")

To finish oak floors, treat the floor with a good paste wood filler of desired tone to fill the pores and crevices. Mix filler with gasoline or turpentine to about the consistency of thick cream or varnish and apply with a brush. Allow about fifteen minutes, or until the gloss has left the filler, then rub off with excelsior or burlap, rubbing across the grain of the wood first, then wiping thoroughly clean with the grain of the wood. Allow from 12 to 20 hours for the filler to harden before applying finish. A good paste wood filler is the prime essential to a successful finish. Never use a liquid filler on any floor. After the filler

## The Manufacturers Talk on Wooden Floors and Their Care

has hardened sufficiently, the floor may then be finished with either shellac, varnish or wax. (From "Oak Flooring.")

When any varnished floor begins to show the effects of hard wear—once a year or oftener if necessary—sandpaper it lightly and put on a new coat. The habit of doing this every spring preserves the fresh elegant appearance of good floors. A cold room, a damp room, a dusty or a draughty room cannot be as per-

### Floor Booklets for the Asking

Ask for Booklets by number only.

- No. 3 COLOR HARMONY IN FLOORS  
Maple Flooring Mfrs. Assn.
- No. 10 BEAUTIFUL BIRCH  
Northern Hemlock & Hardwood Mfrs. Assn.
- No. 109 THE CHARM OF THE SOVEREIGN WOOD  
Oak Service Bureau.
- No. 125 OAK FLOORS  
Wm. Ritter Lumber Co.
- No. 50 BEAUTIFUL FLOORS, WOODWORK AND FURNITURE  
The A. S. Boyle Co.
- No. 53 BEAUTIFUL FLOORS AND HOW TO CARE FOR THEM  
Murphy Varnish Co.
- No. 54 PROPER TREATMENT FOR FLOORS, WOODWORK AND FURNITURE  
S. C. Johnson & Son.
- No. 74 THE ATTRACTIVE HOME; HOW TO PLAN ITS DECORATION  
Armstrong Cork Co.
- No. 79 COLOR MAGIC IN THE HOME  
Congoleum-Nairn Co.
- No. 32 MAKING HOME HOMELIKE  
Berry Bros.
- No. 177 HOW TO USE VALSPAR ENAMELS  
Valentine & Co.
- No. 208 THE FLOOR FOR THE MODERN HOME  
The George W. Blabon Co.
- No. 229 PAINT & VARNISH FACTS  
McDougall-Butler Co., Inc.
- No. 51 MODERN FLOORS & WOODWORK  
Standard Varnish Works
- No. 11 THE STORY OF OAK FLOORS  
Oak Flooring Bureau.

fectly varnished as a room should be. Varnish in a clean, dry and warm atmosphere. To clean an old, dirty hardwood floor successfully one should first know of what the dirt and discolorations consist or how they were produced. This is not always possible in the case of old floors. Sometimes a thorough scrubbing with warm water, soap and washing soda will remove the accumulated wax, stains and oils. (This to be used only if water can not get down to the wood). If it does not and it is necessary to remove old coats of varnish or paint down to the natural wood, then use an effective paint and varnish remover which will expose the wood and enable

you to wipe off all accumulations with a rag dipped in naphtha, after you have thoroughly scraped or well brushed off the removal. (From "Beautiful Floors How to Care For Them.")

When varnishing, the most important

is the preparation of the surface. It will be more than rewarded for the time and care you give this part of the work by the results obtained. Make the surface just as clean and dry as possible. There must be no dust, dirt, oil, grease, wax or moisture on it. If the surface has been shellacked, it must be entirely removed. Shellac or any varnish dries to a hard brittle finish. Covering with new varnish will not solve the problem for the old material will crack, chip or peel beneath the new finish and will be seen through it. (From "How to Use Valspar.")

When woods are to be stained, the stain should be applied direct to the bare wood. The same stain, will not produce the same color on all woods. There will be variations according to the wood. Soft woods absorb more stain than hard woods, so that the effects will be darker. Hard woods with pronounced grain or markings will take stain in different manner from woods showing a fine grain. The reason for this is that the stain penetrates more deeply into the open, spongy portions of the wood, while the hard parts of the wood, as the grains or markings, are much less absorbent and consequently show up lighter in color, changing the general color effect. It is well to remember when you have any wood staining under way. (From "Making Home Homelike.")

The colors used and the scheme of decoration worked out express so clearly the personality of the homemaker that it pays to select colors very carefully and combine them thoughtfully. You may make a wise selection of colors and even apply the finish as directed, but, unless you have the right kind of tools to work with and keep them in good condition you cannot produce a good job. The most important tools are the brushes you use. Buy good brushes, take good care of them; use a different brush for paint, varnish, enamel, and shellac. It also saves time and avoids complications to use a different brush for each color. Most important of all—see that your brushes are clean—always! (From "Paint & Varnish Facts.")

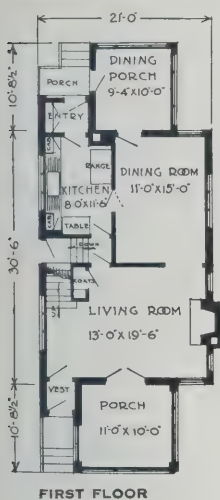
Cleaning or polishing preparations containing oil are harmful to floors. The oil will darken the wood, collect dust and dirt, impair the luster of the finish and ruin your rug. Any cleaning preparation that warps the wood



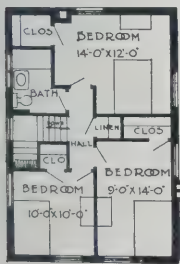


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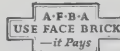
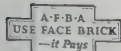
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raises the grain, opens seams and spoils the finish is costly. Floors finished with wax are very easy to keep clean. Dust and dirt do not adhere to the hard, smooth finish and can be brushed off readily. (From "Beautiful Floors, Woodwork and Furniture.")

Wax is the most exquisite and satisfactory floor finish possible. It is the finish which has withstood the wear and tear of centuries in old European castles and which mellows and improves with time. Waxed floors are also the most practical. They do not show

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*State.*

NOVEMBER



THIS residence of Mr. B. Downing in Pa., the use of genuine wrought protects all heating, water and gas lines from de-



THIS newly completed home in Pennsylvania was designed by Seeburger and Rabenold, Architects, Philadelphia, Pa. The plumbing and heating contractors were Galligan Bros. of Philadelphia, Pa.

## Why Tolerate the Havoc of Rust?

ASTER and paper ruined, walls mutilated, floors pulled—such is the toll of rusted home after home.

is the tax of corrosion ordinary pipe—with replacement costs running 10 to 20 the mere price of the pipe.

Wrought iron—as made by Byers—defies corrosion. Examined under a microscope. In every square inch of cross section, thousands of filaments of protective silicates cover the surface. These filaments provide a rust resisting screen.

Endurance of wrought iron has been proven by centuries of service. Test after test in



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In hundreds of public buildings, upwards of thirty and forty years old, the original Byers Pipe of genuine wrought iron still serves unfailingly. And here are service demands which exceed those of any residence.

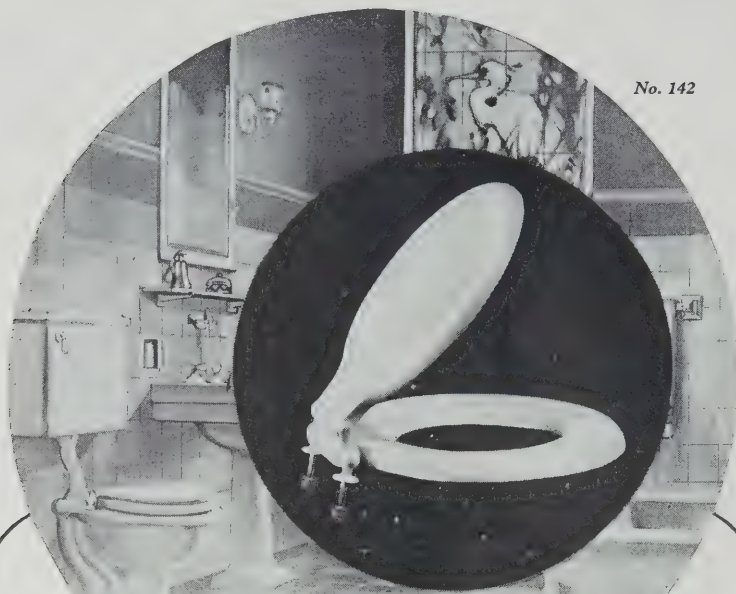
The additional cost of Byers Pipe is small—on the average less than 10% of the system installed.

For this small extra outlay, the water supply, drainage, wastes and vents, heating and gas lines—the vital arteries of any home—can be insured for a life two or three times greater than that of ordinary pipe.

# BYERS PIPE

GENUINE WROUGHT IRON





## Is your bathroom ready for guests?

**P**ROBABLY every woman, when she has guests coming, gives her bathroom a careful inspection before they arrive. And doubtless, when these inspections are made, there are thousands who cannot help feeling disappointed, and who ask, "How can I make my bathroom look more attractive and up-to-date, without the expense of making the whole room over?"

Formerly, this question looked for an answer in vain. But quite recently this has become no longer true. There is now a satisfactory answer, and a practical, inexpensive method that can be applied easily and quickly to any bathroom. Already, thousands of American homes have used it and now enjoy the luxury of more attractive bathrooms than a few years ago were thought possible.

### Now—a new beauty

THE discovery of this method came through a recognition of the principal cause of unattractiveness in bathrooms. We now know that in 99 cases out of 100, unattractiveness is caused by the toilet seat. Nothing spoils the appearance of a bathroom so much as an old, dark-colored, cracked or otherwise unsightly toilet seat.

Everywhere, following the lead, perhaps, of the newest and most luxurious hotels and apartments, old seats are disappearing. And in their place is being installed the new beauty of the modern "Church" Sani-white Toilet Seat—white, smooth, handsome and durable as porcelain. Quite likely, if you should inquire, you would find that a number of your neighbors have already installed them.

The improvement made in the appearance of the bathroom is a surprise and pleasure to everyone. Its price makes it a luxury everyone can afford. It stays permanently white—won't crack, splinter, chip, wear off or stain. Washes as easily as porcelain. You can install it yourself on any toilet in a few minutes. Obtainable at any plumber's.

### Send for free book

THAT you may see just what this Seat really is, send coupon below for Mrs. Mildred Stevens' sixteen-page book entitled, "An Easy Way to Make a Bathroom More Attractive," together with a free sample of sani-white sheathing. No obligation. Address C. F. Church Mfg. Co., Dept. L 6, Holyoke, Mass.

# Church Seats

sani-white

LOOK FOR THIS NAME ON UNDER-SIDE OF SEAT

C. F. CHURCH MFG. CO., Dept. L6, Holyoke, Mass.

With no obligation on my part, please send a free copy of your book, "An Easy Way to Make a Bathroom More Attractive," together with free sample of Sani-white sheathing to:

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(Continued from page 250)

or if in the same place, the soil should be deeply spaded and fertilized. Take up Cannas, Dahlias, and Gladiolus that have finished blooming and after labeling them, store all in a cool, dry place until spring.

Rake up all the dead leaves in the garden, and put them in a pile in a shallow pit or trench. Mix with a little soil, keep moist, turn from time to time and after sifting, use as leaf mold. Cut down the flower stems of the Lobelia cardinalis and the Delphiniums, divide the crowns and replant in rich loam. Forget-me-nots should be planted soon after the early rains that they may bloom in the early spring.

Window boxes should be dug up and all spent plants cleaned out. All dead branches of Broom or other small shrubs pruned. Add fresh soil and plant bulbs for winter and early spring. Hyacinths, Tulips, Narcissus and other bulbs may be planted in the boxes six inches apart, as well as Pansies and Forget-me-nots and Snapdragons (Catchfly).

## November Reminder for the Far South

**N**OVEMBER sometimes brings a freeze even as far South as New Orleans and the lower part of Texas, Mississippi and Alabama; but the freeze comes so seldom that planting and working the garden goes on here in the South in November much as in October.

One of the first things to be done in the fall is to see that the compost pit or box is ready to hold all the lawn trimmings, wood ashes from fireplaces, trimmings from vines, trees and hedges, put in to rot and use as fertilizer for the spring garden.

The lawn should be thought of first as it will soon be turning yellow when the first frost kills back the Bermuda grass. Cut the grass and sow "winter grass" using a mixture of Italian and English Ryegrass. Cover this with one to two inches of sand and manure mixed, about one part manure to two parts sand. If this is rolled in, it will be a much smoother lawn in a shorter time. It must be well watered at least a week after sowing and should not be walked on much until it has been cut three or four times and has begun to close up.

Sweet-peas for spring blooming should be the next care. It is time to stake up those planted in August or September and chain-link wire, or brush, such as trimmings from Crepe myrtle and Althea, may be used. Draw the soil up around the stems of these winter-blooming Peas when they are staked and twined.

Even if you have the Winter Peas well up, do not neglect to stake some now for spring blooming. Their fragrance and delicate bloom during many weeks in March, April, and May will repay you.

As the Chrysanthemums bloom, cut them back to the ground, leaving the new growth at the bottom until next March when they will reset.

Alyssum, Candytuft, Delphiniums, Snapdragons, Dianthus, and Stock, for spring blooming, may still be planted; and those planted in September should be transplanted. Pansies especially need to be planted if crowded, to prevent mildewing caused from dampness during November.

All the bulbs mentioned last month—Narcissus, Jonquils, Hyacinths (Muscari botryoides) Freesias, Snowdrops, Daffodils, Lilies, Calla Lilies may still be planted this month.

The Easter Lilies (Lilium longiflorum) should be planted from 6 to 8 inches deep, depending on the soil—stiff clay soil requiring a stiffer planting—and not closer than one foot apart. Care should be taken that no fresh manure is near the bulbs, while a good supply of bone meal may be worked into the trench at the time of planting.

Gladiolus corms may be left in the ground all winter, but to spading into them or having them injured by ants it is better to lift them in November and store in a cool dry place for spring planting.

Between now and Christmas the ants will be storing up their food for the queen and babies in the nest, and as the U. S. Entomological Bureau has proved that the best method of eradicating the ant is poisoning the queen and young by having the workers store up food for them, one can easily see why it is important to put out honey for them now. Cans of ant-poison made by the government formula should be placed on trees.

If hedges are to be started, it is not too early for most kinds although February would not be too late. Crepe myrtle, and take well now, and Camphor if defoliated can be moved.

In the vegetable garden, Strawberry plants should be set out. The varieties of Cabbages and Lettuce can be sown. Spinach, Carrots, Parsley, Endive, Radishes, and Black-Eyed Peas can be set out and Artichokes, Onions, Shallots set out.





Dining room in the home of Mr. John M. Hatton, architect, at Scotch Plains, N. J. Notice how the floor of GOLD SEAL INLAID, Belflor Pattern No. 2047/8 gives unity to the colorful decorative scheme



## Beautiful floors helped restore this architect's home

Would you ever suspect that the colorful period room shown above is in a remodeled house? To the architect-owner, the floors presented one of the biggest problems in the rejuvenation of the old house. But Nairn GOLD SEAL INLAIDS solved the difficulty—artistically and economically.

In the dining room and hall a *Belflor* design with softly-mottled gray squares alternating with black squares was used. As you can see in the picture, the floor accents the "Old World" note of the entire setting.

Of course, GOLD SEAL INLAIDS are just as effective in new houses—cottages, apartments or costly residences. Nor are the humbler portions of the house forgotten by Nairn designers. There are GOLD SEAL INLAIDS in solid colored, sharply-defined patterns to add a cheerful touch of neatness to kitchen, bathroom and pantry.

In every GOLD SEAL INLAID the colors go through to the sturdy back. These inlaid linoleum floors are easy to clean; an occasional waxing is all that's needed to keep them in perfect condition.

Although low in price, your complete satisfaction, or your money back, is absolutely guaranteed by the Gold Seal. Look for it on the face of the goods—or the name Nairn on the back.

### Free—"Creating a Charming Home"

This new booklet by Laura Hale Shipman contains many interiors in colors and scores of practical suggestions that will help you plan distinctive, colorful rooms for your home. May we send you a free copy?

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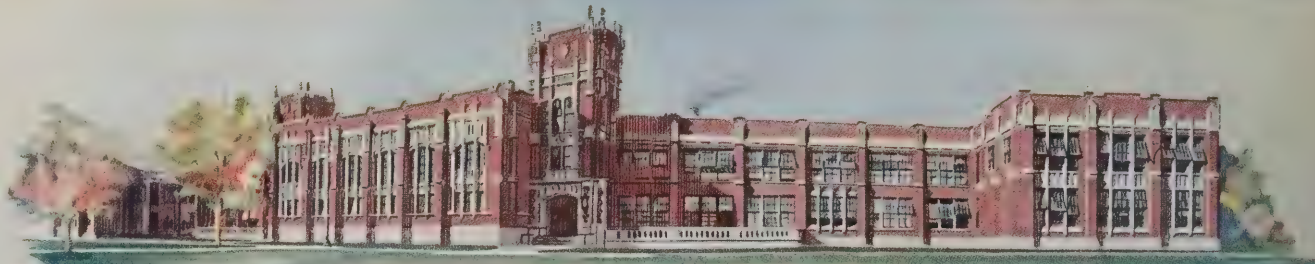


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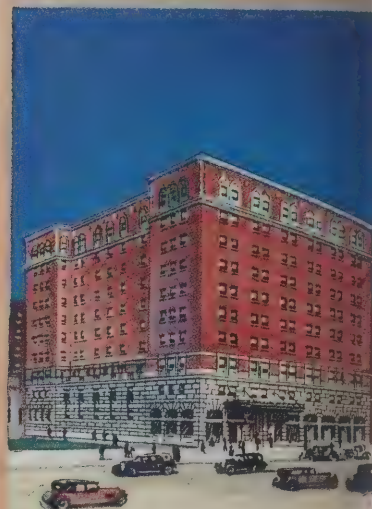


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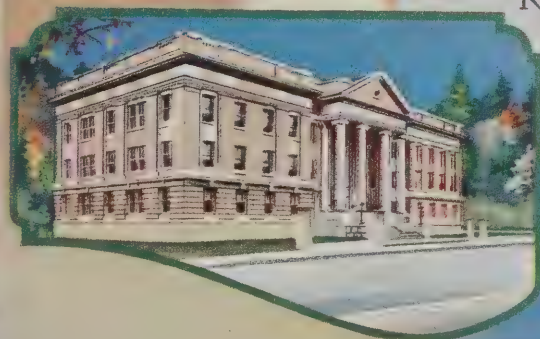


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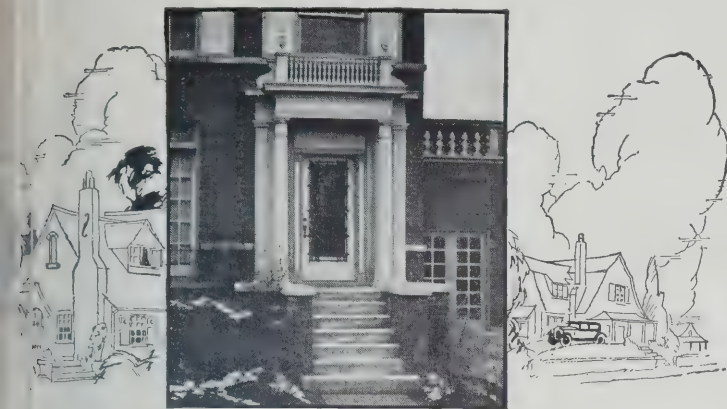


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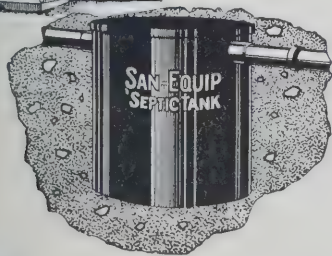
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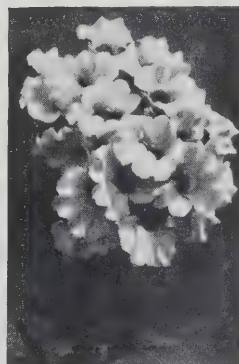
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## The Care of Old Pieces

(Continued from page 234)

and drawers completely closed. It is a good idea to paste a small label inside the drawers: "Please push this drawer in as far as you can"—a gentle hint to those who otherwise might be careless.

Old furniture that is otherwise in good condition will respond eagerly to these simple treatments, and they are all that is necessary to its preservation and beauty. If, however, legs do get wobbly or bits of veneer chip off, have these small repairs made at once by a reliable cabinet-maker. A little shakiness can easily be tightened up, but it will never right itself, and, if allowed to run on, may result in serious damage, especially in chairs and other pieces that are subject to hard use.

The care of old furniture is not only a pleasure but a very real duty, especially here in America, where the climatic conditions are against it from the start. All furniture that is worthy of a place in our homes, whether it is old or new, is entitled to intelligent care, but old pieces need even more than that. They need a tender appreciation and understanding of their aches and pains, for they are old, and when they are gone we will find nothing to quite fill their place in our affections and in our homes.

## Color Harmony with Tulips

(Continued from page 225)

with a bronze Japanese Maple is worth while; or *Camassia cusickii*, *Irises Loreley* and *Flavescens*, *Tulip Flava* and white *Columbine* with either the *Copper Beech* or *Maple* and you can not go wrong.

With *Mertensia virginica*, try *Tulip Le Reve*, a large, late "early" *Tulip* with a distinct fragrance of spices. This *Tulip* has held its own naturalized in grass and I believe could be used with the *Mertensia* satisfactorily on the sunny edges of open woodland.

*Tulip Viking* goes well with *Julian*, the latter in front. *Viking* is also fine with *Melicette* and a ground-cover of *Myosotis* and a border of dark blue-purple *Pansies* and *Sedum sarmentosum* arranged in uneven patches.

Some of the brown *Tulips* are safe to combine with the brilliant reds, so *Andre Doria* blends with *De Sacey* or *Minister Tak van Poort Vliet*, but is equally charming with bronzes and yellow-browns such as *Apricot*, *Bronze Queen* or *Jaune d'Oeuf*. *Apricot* blends with *Dom Pedro*, *Lucifer*, or *Marie Louise*. Do not put a very dark *Tulip* such as *Zulu* near or next to a white.

Here was a good row planted in blocks of twenty-five each variety. *Zulu*, *Flava*, *Corydon*, *Euterpe*, *Chestnut*, *Prince Albert*, *Avis Kennicott*, *Jaune d'Oeuf*, *Chester Jay Hunt*, *Velvet King*. Or, try these combinations: *Fanny* and *Reverend Ewbank*; *Grand Monarch* and *Pensee Amere*; *La Tristesse* and *Plutarcus*; *La Merveille* and *The Fawn*; *Palisa* and *Edouard Andre*; *Dream* and *Flamingo*; *Heloise* and *Psyche*; *Bronze King* and *Pearl*; *Superba* and *Corydon*; *Chester Jay Hunt* with *Velvet King* or *Jaune d'Oeuf*; *Gryphus*, *Dorothy*, and *La Fiancée*; *Jules Favre*, *Corydon*, and *Marie Louise*; *Cardinal Manning*, *Fairy Queen*, and *Reverend Ewbank*; *Dom Pedro*, *Apricot*, *Bronze Queen*; *President Lincon*, *Mrs. Colliet*, and *Dr. Hardy*; *Louis XIV*, *Plutarcus*, *Jubilee*, and *Dream*; *Flamingo*, *Dream*, and *Mme. Le Thierry* with *Heloise* placed next to the latter; *Chestnut* with *Prince Albert*, *Euterpe*, *St. James*, *Mme. Le Thierry*, or *Heloise*; *De Sacey* with *Isis* or *Spring Beauty* or with *Anne Doria* or *King Harold*.

Then again the experiment has successfully been made with *Tulipa dasystemon*, a species with several tiny green, white and yellow flowers on branched stems, *primula acaulis* in the blue shades and *Phlox subulata lilacina*. This is a low planting and suitable for the front of a flower-bed along a path or can be used in the rock-garden. *Tulipa clusiana* is another species, striped red and white and with black center that groups well with *Scilla campanulata alba*, *Narcissus poeticus* *Epic* in front of a *green Japanese Maple*, preferably of the very cut-leaved type.

How about *Wisteria chinensis* (mauve) with *Tulips Moonlight*, *Avis Kennicott*, and *gesneriana ixioides*, and dark purple *Pansies*? Add to this *Scilla campanulata excelsior*, if you like, as it is the same color as the *Wisteria*. The two first *Tulips* are different yellows, one darker than the other and of different shapes, and the third has a delightful black base or center. *Tulip Lady Boreel* (or perhaps *White Hawk*) with *Narcissus Fairy*, *Scilla campanulata alba* and *Phlox divaricata canadensis* would be pretty near a double flowering *Cherry* (*Prunus serrulata*) and the *Phlox* would just begin to bloom as the *Tulips* were going off. While the *Cherry* should bloom with the other plants,

(Continued on page 264)

## The Mediterranean Influence

(Continued from page 209)

Italian villa or farmhouse is one of such appealing beauty that we shall find it hard to dissect and analyze—too much like pulling away petals of some delicate flower to study its botany. Blue sky, the green leaves and black stems of grape vines against broad simple masses of white stucco; the red of the roll-tiled low-pitched roofs, the red spots of garden pots; the accents of the orange and lemon trees—it is a paradise of the painter and the glory and despair of the architect. Despair because the success of such simple masses depends so much upon detail and ornament and structural features, and so wholly upon proportions, upon the niceties of a symmetrical balance, upon the relation of light and shade, upon color and upon nature's accessories.

There are few windows, as in the architecture of all sunny lands, and those on the ground floor are rather formal in their trim and cornice tops, often protected by an iron grille. The upper windows are smaller, occasionally nearly square as contrasted with our upright rectangular shapes, and often placed close up under the eaves. Bulb eye glazing is sometimes used in the smaller casements. The lower windows usually have battened shutters hung on long strap hinges, though if the grille is present they are made to slide instead. Above the shutters have fixed slats. The color is frequently a light green contrasting with the dull red tiles of the roof and the curious varying pink or gray or salmon or umber of the stucco.

The thick walls are usually of stone, often a very poor rubble, covered with stucco. As in France the doorways, sometimes the window openings, and the corners of the building are built up of quoins—of gray or gray-brown sandstone. You will find these villas sheltered the plains under tall *Poplars* again mirrored in water, or still approached by vineyards, *Olive* or *Chestnut* groves.

No matter how small the farm group—and it almost always is a group of loosely joined units rather than a single structure—there is always an arcade holding an important place in the design, the massive tie-rods securing the bases of the arches over their columns or pillars, the deep shadows under its arches suggesting a cool retreat from the brilliant sunlight. Frequently the main entrance will have an arched top in addition to further embellishment in its frame of stonework, the latter often deeply rusticated, and the door itself screened by a pair of round-top slat-blinds.

Frequently there will be found an outside stone stairway leading to the upper level—always a particularly lovely feature of the composition. The arbor or simple trellis from which we have borrowed the pergola is almost always to be found in some form, giving the play of leaf shadows and the twisted lines of old grape vines on the bright background of stucco.

The chimneys have a character all their own—lower than we would build them, and with the tops protected with curved tile hoods or some other device to shed rain from the opening. The dormer is rarely used in these simpler types, but with the need of more space in the upper floors a turret-like form springs through the roof, square or rectangular, capped above its windows with a flat pyramidal upper roof of tile.

And always, always there are stone or stucco gateways and gateposts of wrought iron, tile-coped garden walls, fountains, terraces, balustrades—the logical, inevitable ties between the handiwork of man and the vesture that Nature provides to blend his work with her own.

Within the protection of the thick cool walls of stone the rooms have much of the simple grandeur of the Spanish interiors. Here, however, we shall find not only the high ceilings of wood, supported on beams that rest upon carved wood corbels, picked out, like the under side of the beams, in color, but also a frequent use of vaulted plaster ceilings. The main vault will be crossed by a series of transverse vaults, forming the long supporting pendentives that are upheld by corbels of carved stone. The corridors and smaller rooms will have simple barrel vaulting.

A paving of large flat brick, or stone, or terrazzo and cement, occasionally picked out with tile accents, forms the flooring of the lower story. These paving brick are sometimes painted and varnished.

The walls are sometimes merely whitewashed, painted gray, or given an unobtrusive diaper pattern. In the lunettes of the arcades there will be found medallions or simple insets of polychromatic majolica.

Enrichment of carving or stonework gives emphasis to the important places and more important doorways, which latter, if not so treated, are sometimes hung with long draperies of damask or brocades suspended from box cornices. The doors themselves are commonly of wood or five square panels, the full width.

In the earlier work—from the 14th century—the stairways are very

(Continued on page 262)



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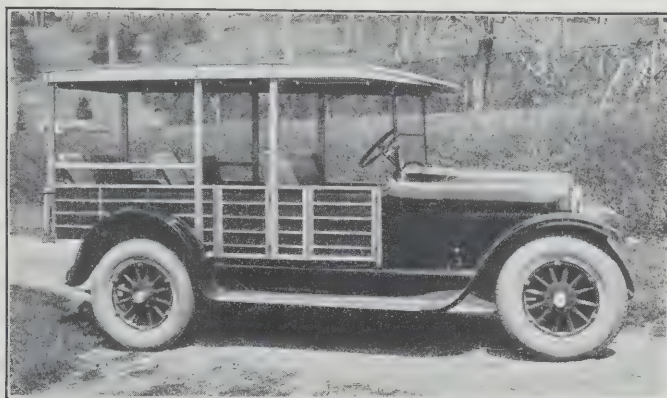
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## The Mediterranean Influence

(Continued from page 260)

inconspicuous, sometimes a mere spiral in an obscure corner. Later the stairway came to be treated more elaborately, with stone treads and wrought iron rails.

The furniture is conspicuous chiefly in its skillful grouping—perhaps against a low wainscot of wood, again against the dark background of a tapestry or brocade. The chest, carved cupboard, bench, *credenze*, tall stools and chairs are the chief elements. The high-backed straight arm chairs, with velvet covered seats, and stretcher of velvet between the back posts, are familiar. Walnut is the wood used for much of the carved work, but there are cheaper pieces in pine and cypress, painted and embellished with applied composition, picked out in color, often with leather seats and backs. And last but not least, there is the ever useful oil jar, which fills many a decorative need.

## America's First Botanic Garden

(Continued from page 228)

Isabella. A Spanish circular marble-topped table and a desk constructed of Honduras mahogany are kept in the library room, as also a copper boiler from Russia in which they used to mix the poisonous insecticides for use in the garden. The parlor has a Chippendale sofa, the companion of one in Washington's home at Mt. Vernon, Virginia. A sideboard is there, which came from Governor Collins of Rhode Island.

The garden bespeaks the interest of the four Prince generations in plants and plant propagation. William Robert Prince, was the fourth proprietor of the Linnaean Botanic Garden, and the greatest. He was born in Flushing, November 6, 1795, and died March 28, 1869. He was, as the title of his great book, "The Pomological Manual, or A Treatise on Fruits, containing descriptions of a Great Number of the Most Valuable Varieties for the Orchard and Garden," sets forth, the Vice-President of the New York Horticultural Society; Member of the Linnaean Society of Paris; of the Horticultural Societies of London and Paris; of the Imperial Society of the Georgofili at Florence; Honorary Member of the Massachusetts Horticultural Society, etc. The first edition of his book appeared in 1831 in two parts and the second edition appeared in 1832. Prior to this he wrote in 1830 a "Treatise on the Vine," with the assistance of his father, William Prince, and later in 1846 was published his "Manual of Roses." Possessing an intense love of botany and great energy, he botanized through the Atlantic States in company with Professor John Torrey of Columbia and Professor Thomas Nuttall of Harvard. He and his predecessors were active in the introduction and acclimatization of many kinds of exotic shrubs, shade trees, and fruit trees. The geographic location of the nursery of 40 acres was peculiarly fortunate, as it was situated on an arm of Long Island Sound, known as Flushing Bay, a body of water touched by wide expanses of marshes and surrounded by an amphitheatre of gently undulating hills. Flushing is only twelve miles distant from the Atlantic Ocean, so that the ameliorating effects of the sound and the ocean are felt in subduing the rigors of a northern winter and in reducing the torrid heats of the American summers. Hence many exotic plants succeed where in other localities of the same latitude they would be failures. The oldest Cedar of Lebanon in the United States (now dead, 1921) stands in what is left of the old nursery. The first Lombardy Poplars were introduced by the Princes. Back of the house grow the oldest Chinese Magnolias in America. Two Ginkgo trees, staminate and pistillate, adorn the garden in front of the house and the proximity of these two trees insures the production of an abundant crop of the fetid drupes. Some of the interesting specimens which still remain are *Magnolia Fraseri*, Tree-of-heaven (*Ailanthus glandulosus*) Papaw (*Asimina triloba*) American Elm (*Ulmus americana*), Purple Beech (*Fagus silvatica atropurpurea*) tall Box, English Hawthorn, besides Pears Lilacs, Peonies, Forsythia, and Wistaria.

The "Annual Catalogue of Fruit and Ornamental Trees and Plants (All of which are Hardy), cultivated at the Linnaean Botanic Garden, William Prince, Proprietor, Flushing, Long Island near New York" the twenty-fifth edition of which was published in New York in 1829, is of interest as showing that the fruit trees, shrubs, and plants offered for sale included Almonds, Apples, Apricots, Berberies, Blackberries, Cherries, Chestnuts, Cranberries, Currants, Medlars, Mulberries, Nectarines, Olives, Oranges, Lemons, Citrons, Limes, Papaws, Peaches, Pears, Persimmon, Plums, Pomegranate, Quinces, Raspberries, Strawberries, tropical fruits, Walnuts, Whortleberries, esculent roots besides ornamental trees, flowering shrubs and evergreens, and ornamental plants, included Auriculas, Camellias, Carnations, Chrysanthemums, Cowslips, Dahlias, Hawthorns (quicks and others in hedges), herbaceous flowering plants, medicinal and culinary plants, Day-lilies, Honeysuckles, Irids, Peonies, Pinks, Tuberoses, Primroses, Roses, vines and creepers. The copy at hand, and belonging to the Library of the University of Pennsylvania, is an autographed copy dedicated, as follows: "James Madison Ex-President of the United States with the highest Respects of the Author."

The tender and tropical plants were raised in the greenhouses connected with the nursery, of which there were in all six. Mrs. Henry William Robert Prince's daughter, has in her possession a one sheet catalogue printed in 1771, which quaintly reads:

TO BE SOLD By  
WILLIAM PRINCE  
at Flushing—Landing  
on Long Island near New York,  
A large collection of Fruit trees, etc.

The more important "Pomological Manual," the second edition of which appeared in 1832, gives a careful description of the various kinds of fruits with an account of the recognized varieties. The French names for these trees are enumerated at the head of each paragraph. For example, in the second part of the book on pages 109 and 110, we have a description of the Black Mazzard Cherry which was planted an early date on Long Island along the sides of the highways, and which many very large and venerable specimens are found about the old places. The heading of the description of this Cherry is as follows:

"Black Mazzard, Pr. Cat. Lond. Hort. Cat.  
Mazzard, or Common Black. Cox  
Bristol Cherry of Rhode Island.  
Prunus avium Willd. Pers. sinop.  
Cerosus avium N. Duh. Decand.  
Cerisier Merisier, Duh. 1 Merisier.  
Cerisier sauvage. Mazard.  
Common Mazard. Black honey.

This is the natural species whence culture has obtained all the fine varieties known by the appellations of Heart Cherries and Bigarreau Cherries. It grows spontaneously in the forests of France, and some other countries in Europe, and is said to be found also in Africa. Although an exotic in our country, it has become so much disseminated that thousands of the trees are found growing wild in the forests of Long Island."

With the opening of the doors of China and Japan, the Princes introduced many new plants, among them Sorghum, or the Chinese Sugar Cane. The culture of the Mulberry for the raising of silkworms was promoted to such an extent that slips of the Chinese Mulberry passed as currency in the stores of Flushing at the rate of two and one-half cents. The introduction of the Irish potato disease threatening to cause the extinction of the Potato, William Robert Prince imported the Chinese Yam (*Dioscorea batatas*) to replace the well known tubers. He paid as much as \$600 for the Yams.

William Robert Prince, the fourth proprietor of the Linnaean Botanic Garden, died March 28, 1869, and since then most of the property has been sold. The present house and grounds remain, however, as a memorial to the efforts of four generations of plant lovers and distributors, who were visited by Washington, were purveyors to James Madison, President of the United States. The esteem in which the establishment was held by the citizens of Flushing is attested in a great celebration given in 1823 when there was established a line of steamboats between Flushing and New York, Governor De Witt Clinton made an address eulogizing the Princes and the bust of Linnaeus was crowned with a wreath of Laurel.





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CHESTNUT HILL PHILADELPHIA

## Flowers!—for a Birthday or Anniversary

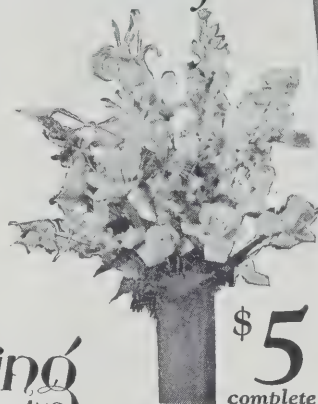
This vase of fragrant roses and lovely Autumn flowers will gladden some one's heart on a birthday—or on any one of the many other occasions—when only flowers can best express your sentiment.

Flowers delivered anywhere in U. S. or Canada within two hours.

(Mail Money Order or Wire Money)

**Max Schling INC.**  
New York's Foremost Florist

784 Fifth Avenue, New York City



**\$5**  
complete

All charges paid. Larger assortments at proportionately larger prices.



## "A pleasure to recommend"

THE most convincing argument for the practicability of Hodgson Portable Houses is the enthusiastic approval of hundreds of users. From all parts of the world come letters praising Hodgson workmanship and durability.

Hodgson Portable Houses are made of red cedar, "the wood of the ages." The walls are backed with heavy fiber lining. Strong and weather-proof, Hodgson Houses last for years.

Hodgson Houses are built in finished sections and shipped to you all ready to bolt together.

The smaller Hodgson Houses can be erected in a few hours, and the larger ones in a few days—with unskilled labor.

Why not erect a cozy little Hodgson Cottage on that newly acquired land in Florida? The rent obtained from a Hodgson Cottage will more than pay the interest on a large investment.

Send for the new Hodgson catalog. It shows many actual photographs of Hodgson Houses now in use. Also portable garages, play houses, dog kennels, poultry-houses, etc. Write for catalog K today.



**E. F. HODGSON CO.**  
1108 Commonwealth Avenue, Boston, Mass.  
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**HODGSON** Portable HOUSES

## USE BUCKWHEAT HULLS SUPERIOR TO COMMERCIAL HUMUS

Especially satisfactory for winter protection as a mulch around shrubbery, or perennial flower beds and borders, on strawberry beds and other small fruits. Will not pack or mat to the ground. Will lighten heavy soil or add humus to sandy soil. Protects but does not smother small plants or Dutch bulbs. Holds soil moisture in summer when used as a summer mulch. Almost black in color, makes attractive bedding material.

### CHEMICAL ANALYSIS

Ammonia 1.6%, Phosphoric Acid .06%, Potash .75%. Compare this with Sheep Manure: Ammonia 2.25%, Phosphoric Acid 1.5% Potash 2%. You will see that Buckwheat Hulls also furnish considerable plant food.

Prices, f.o.b. Towanda—100 lbs. \$ 1.50 300 lbs. \$ 4.00  
1000 lbs. 12.00 2000 lbs. 20.00

Shipped during milling season, October and November.

Terms—Cash with order

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Towanda, Pa.



## "The True Spirit of Gardening"

"YOU have struck 'the right note'" writes a reader of Gardeners' Chronicle, "in emphasizing the influence gardening plays in developing the gardener as well as the garden. That is indeed the true spirit of gardening."

### Good Things in the Current Issue

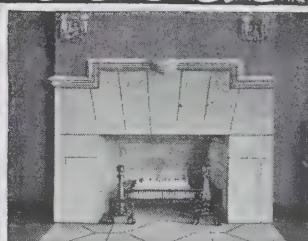
THE DAUNTLESS DESIRE TO GARDEN INVADERS THE DESERT by Ada Hedges  
FANCY-LEAVED CALADIUMS by James Moore  
CULTIVATED BLUEBERRIES by Charles Milburn  
CONSERVATION—A QUESTION OF DEEP AND FAR-REACHING IMPORTANCE by Martain L. Davey  
LOTUS AND WATERLILIES by Maud R. Jacobs

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Send \$1 for six months' trial; we'll send the October issue free, while the supply lasts. Or send \$2 for full year. Order today, enclosing check money order or 2c stamps.

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286 A Fifth Ave. NEW YORK  
"The ONLY All-Gardening Magazine"



## Fireplace Plans and Designs

IF YOU seek lasting beauty and satisfying warmth in your new fireplace it will pay you to study carefully fireplace designs and plans before building.

The new enlarged edition of the Donley Book of Fireplace shows a wide variety of designs and clearly explains detailed plans for the building of the fireplace. It describes the Donley Damper with its smooth metal throat, The Donley Fire Basket, Ash Dumps and Andirons.

We feel sure that a complimentary copy of this book will contribute much toward making your fireplace a success.

**The Donley Brothers Co.**  
13936 Miles Ave. Cleveland, Ohio

**DONLEY DEVICES**  
Complete the Home





## Now is the Time! to place your METTOWEE STONE

IN THE GARDEN. The winter will settle them in the soil, and in the spring they will look as if they had been there for years. Grass will grow up naturally around them—an emerald setting for their own subtle hues.

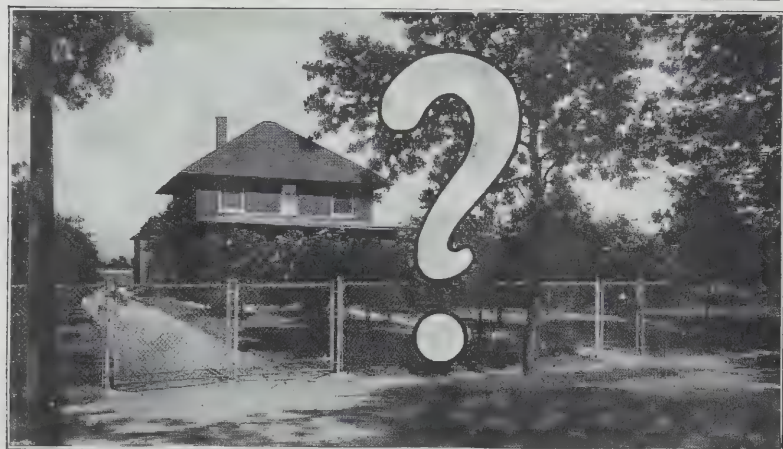
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Maximum protection, long service, reasonable cost and attractive appearance—all of these are essential—and all are present in Page Fence. It has answered the problem of privacy for thousands of home and estate owners.

Woven of copper-bearing steel or ARMCO Ingot Iron (purest iron made) heavily galvanized after weaving to prevent rust—all fit-

tings are zinc coated. And Page design is sightly—making it harmonize with any surrounding.

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TRADE MARK  
America's  
first wire  
fence—1883

# PAGE FENCE

## Color Harmony with Tulips

(Continued from page 260)

its main glory would be toward the end with the Phlox. If Tu Moonlight were added to this combination it should be very attractive for a considerable time. Young shoots of Peonies would help also.

Other worth while groupings were made as follows:

|                               |                                       |                           |
|-------------------------------|---------------------------------------|---------------------------|
| Tulip Heloise                 | Tulip Mme. Le Thierry                 | Pale yellow Primroses     |
| Tulip Louis XIV               | Wisteria multijuga (white)            | Scilla campanulata alba   |
| Iris florentina               | Iris florentina                       |                           |
| Rocky Mountain Columbine      |                                       |                           |
| Tulip sprengeri               | Tulip Ronald Gunn                     | Tulip Brunhilde           |
| Iris florentina               | Tulip Prince Albert                   | Phlox subulata lilacina   |
|                               | Tulip Wally Moss (short, washy mauve) | Muscari azureus           |
| Muscari paradoxum             | Alyssum saxatile Silver Queen         | Tulip Bacchus             |
| Tulip Thomas Moore            | Phlox divaricata                      | Tulip Violet Queen        |
| Primula acaulis (pale yellow) |                                       | Pale yellow Primulas      |
|                               |                                       | Phlox divaricata          |
| Tulip Yellow Perfection       | Tulip Melicette                       |                           |
| Tulip Painted Lady            | Tulip Viking                          | Tulip De Wet              |
| Tulipa flava                  | Myosotis                              | Tulip Brunhilde           |
| Myosotis or Phlox divaricata  |                                       | Iris The Bride            |
| Tulip Ronald Gunn             | Iris Zua                              | Iris Excelsa              |
|                               | Tulip Hammer Hales                    | Alyssum saxatile compact. |

For the further convenience of the gardener we append these lists Tulip varieties embracing many of the really popular favorites arranged according to their flowering period:

| VARIETIES OF TULIP THAT<br>BLOOM EARLY | Europe             | King George V                       |
|----------------------------------------|--------------------|-------------------------------------|
| Fulgens                                | Isis               |                                     |
| Sicraad van Flora                      | Euterpe            | VARIETIES THAT BLOOM<br>MEDIUM LATE |
| Solfatare                              | Turenne            | Marechal Victor                     |
| Coridon                                | Louis XIV          | Jacob Maris                         |
| Feu Ardent (very early)                | Psyche             | President Taft                      |
| William Copland                        | Eclipse            | Clara Butt                          |
| Rev. Ewbank                            | Zulu               | Dom Pedro                           |
| Anton Mauve                            | Centenaire         | La Tulipe Noire                     |
| Heloise                                | Salomon            | Orient                              |
| Valentin                               | Feu Brilliant      | Vesta                               |
|                                        | Pride of Haarlem   | W. T. Ware                          |
|                                        | President Harding  | Mrs. Kerrell                        |
|                                        | Aphrodite          | Matchless                           |
|                                        | Roi Soleil         | De Zwiiger                          |
|                                        | Vulcan             | Princess Mary                       |
|                                        | Princess Elizabeth | Panorama                            |
|                                        | Dido               | Cardinal Manning                    |
|                                        | Venus              |                                     |
| Oliphant                               |                    |                                     |
| Robinson                               |                    |                                     |
| Goldfinch                              |                    |                                     |

## The Promised Land

(Continued from page 213)

though our wares (writing) did not always sell, we were, with each day's work we put in on our "farm," creating a home for ourselves and a small son and, if you wish to look at it from a cold, mercenary standpoint, adding materially to the value of the place.

In the three years we have built two fireplaces, cupboards of various sorts, finished an attic room for extra sleeping quarters, built stone terraces, torn out partitions and put others in, torn down stone fences and built them up in other places, moved an eyesore of a building which occupied a conspicuous place in the door-yard back to the chard and cleared another space ready for a new garage. We have made perennial gardens and each year have had a quarter of an acre garden of vegetables and annual flowers. We have harvested crops of apples and our grapes and our currants and caught trout in our brook. Small son has had his first lessons in business by raising chickens and rabbits, keeping an account of cost of feeding and balancing his books with a good credit after selling them at the end of the season. We have even tapped our Maple trees, gathered and boiled down the sap into syrup.

We have acquired a number of pieces of old furniture and restored them to their glory of days of long ago. This year we have acquired "The Goode Pasture," a bit of land adjoining us.

When we started we made a conservative estimate of ten years to accomplish all the things we wished to do to our house and bit of land. After three years of work we still say ten years. One side of the house has bad lines and must be "pulled out" by a wing or porch. Another "recent addition" porch must come off and the little formal entrance porch be restored. We are going to turn one of the stone walls into a wall for a garage with a living-room in the back for the overflow of guests or help, the whole to conform in shape with its side of the house. Beneath this garage or rather in front will be a root cellar made out of an old foundation hole, its big battened arched door set in the stone wall making our coveted garden door. Small rustic bridges must be built over the brook, another old foundation down by the brook must be made over into a rock garden, Pine trees must be secured from the state and planted on a sunny hillside.

While we cannot earn our livelihood from the soil—perhaps small son's very great interest in farming may some day lead to a real farm—entirely, yet our home in the country is a very vital part of our livelihood. It has reduced our rent to the minimum and increased our happiness or real living to the maximum.

We may have our "cart before the horse." But, anyway, we seem to be getting a great deal of enjoyment out of driving that way.



## A Lucky "Buy" of Dutch Bulbs

It was our good fortune to secure several hundred thousand p size Darwin Tulips at bottom prices. There are ten beautiful varieties and we offer them either separately or in splendid mixture \$3.50 per 100; \$30.00 per 1000.

Circular on request  
Order NOW, for fall planting.  
Helen Bros., Inc., Rochester, N. Y.  
Helenwood Nursery Established 1866



**Rhododendrons**  
**Kalmias**  
**Old English Boxwood**

Scientifically collected Native American Shrubs. Plants of highest quality, at interesting prices. Shipped from the Appalachian Mountains in great quantities or big carloads. For specimen or special planting we have splendid nursery-grown stock at our Stroudsburg Nursery. Send for catalogue and price-list.

LBARS\* Rhododendron Nursery  
Box 65 Stroudsburg, Penna.

## Peony Novelties

If you are interested in Peonies, send for my 1926 list. All the best of the Standard varieties. Also the new Lemoine novelties: Alice Harding, Argentine, Enise, Dulcinea, Genevieve, Mme. Escary, Odalisque; and the new Doriat novelties: Charles, Mme. Edward Doriat, Nanette, Inspecteur La Vergne, and many others.

**O. L. RINGLE**  
Wausau, Wis. P. O. Box 90

## ROSES ordered NOW

may be reserved for spring at fall prices, which are ten cents (\$.10) each less than they will be ordered after January 1st. Our twenty-five years' reputation is back of these Everblooming Hybrid Tea Roses, which with few exceptions, we offer at \$75 each, \$6.50 per ten, \$60 per hundred. Five of a variety at 10 rate; also for hundred rate, provided not less than 25 are ordered.

Descriptive booklet on request.  
**JOSEDALE NURSERIES**  
Tarrytown, New York



## Color Harmony for Your Garden

OUR 1927 dahlia and gladiolus Catalog will be brimful of planting suggestions for your next year's garden. Be sure your name is on our mailing list.

**CARL SALBACH**  
Originator and Grower  
305 Creston Road Berkeley, California



## Southern Evergreens for Holiday Greetings

A box of fresh, fragrant evergreens from the Blue Ridge, redolent with the odor of Pine and Balsam and brilliant with Galax and Holly.

Can you imagine anything more in keeping with the Christmas season, or that will convey in such unique fashion your Christmas message?

These Christmas greens are carefully selected, and skillfully packed, which insures delivery in perfect condition. The keeping qualities are unsurpassed under ordinary conditions, and even in warm rooms they will retain for days their freshness and brilliant natural colorings.

**Special Prepaid Box Prices**

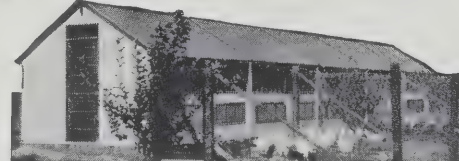
**Case N.**—500 Assorted Galax and introductory assortment of Balsam, Holly, Leucothoe and Ground Pine. Splendid value, to get acquainted. **\$3.50**

**Case O.**—1,000 Assorted Galax, with extra-nice assortment from all of above evergreens. **\$6.00**

**Case P.**—2,000 Assorted Galax, 50 Leucothoe Sprays, 25 Fern Sprays, 6 Fir branches, 1 lb. Bouquet Green, and 6 sprays choice Holly. **\$10.00**

**Case Q.**—4,000 Assorted Galax and extra quantities of all. This beautiful collection will be enough for yourself and to divide with all your neighbors. XX Special Value. **\$15.00**

**E. C. ROBBINS** Gardens of the Blue Ridge Box 7, Ashford, North Carolina

Bungalow Bird House will attract your feathered friends. Separate rooms for size nests. Durable. 16-ft pole is included.

Sturdy, economical and remarkably convenient are Hodgson Sectional Poultry Houses. Built of vermin-proof red cedar. They keep your stock comfortable and healthy all year 'round, thus assuring maximum egg production. Quickly and easily erected. Free catalog X on request.

And when it comes to lawn or garden furnishings, send for booklet No. 2 "Furnishings for the Country Home." It gives complete information about

|               |                |                  |
|---------------|----------------|------------------|
| Rose Arbors   | Garden Seats   | Picket Fences    |
| Garden Houses | Pergolas       | Lattice Fences   |
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Largest growers of orchids in the United States.

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Wellesley Farms, Mass.

Specialize in rare and fine varieties of Bearded Iris.

American and European  
Send for Catalogue.



## Giant Washington Asparagus

Shoemaker's Quality Roots for Late Fall Planting

GIGANTIC stalks 1" to 2" in diameter—beautiful verdant foliage 9 to 11 ft. tall. 50 Roots, plenty for the average family. Fall Plantings should be made in November and December.

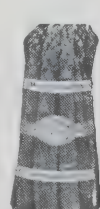
50 Giant Roots, \$5.00  
25 Giant Roots, 3.00

Parcel post prepaid, with cultural instructions.

Special prices on larger quantities

Write today for FREE Illustrated Booklet

**Riverview Farms** Box 272-N Bridgeton, N. J.







*Convenience, health, comfort and security—these are served by the moving parts of your home, the doors, windows, shutters. Their proper and continuous operation depends on hardware correctly designed and constructed of materials that will withstand the years.*

WITH Sargent locks and hardware of solid, time-defying brass or bronze, doors will always swing smoothly on hinges that never sag. Knobs will turn quietly, easily. Latches will work with speed and precision. Locks will respond to your keys without a murmur or a

## HOMES MUST MOVE ON HARDWARE

moment's hesitation and they will protect you as few locks can.

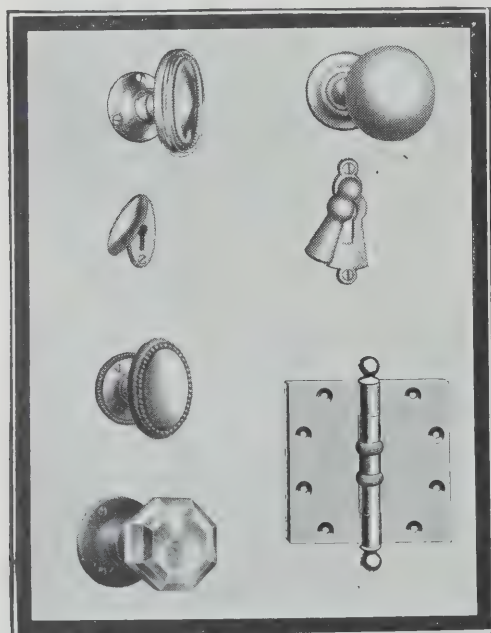
Too often is the interior hardware of a home woefully neglected—put off till last—or skimmed through unwise saving. The demands of constant service, the test of years, the requirements of beauty can only be met by the most skilfully designed and constructed hardware of solid brass or bronze. For generations, Sargent craftsmen have endowed these lasting rust-proof metals with remarkable grace and beauty, with ingenious mechanisms, with the "mind and ability" to serve as long as homes shall stand.

### *Hardware for your entrance doors*

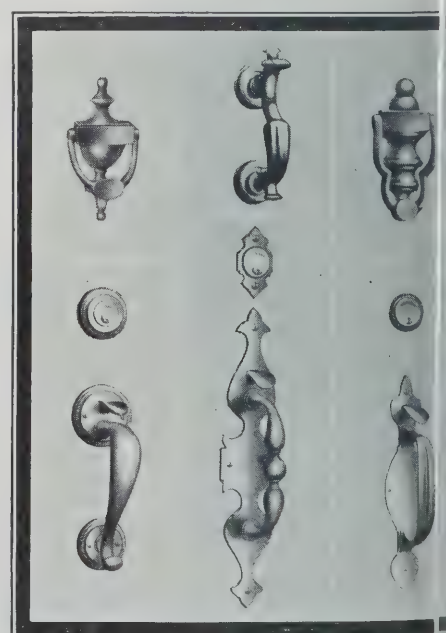
Sargent handles and knobs, knockers and escutcheons are also made for the entrance doors in every style of home. Your doorway can have the much sought friendliness and faithful style whether it be Colonial, English or Spanish, mansion or cottage. Best of all these pieces will never rust and the handles and knobs connect with the Sargent cylinder lock—the most

dependable protection of all time. The lock may be master-keyed with the Sargent cylinder locks at side, back or garage doors, so that one key opens

Inside and out, upstairs and downstairs every door and window, use the hardware that will make your home livable, most enduring. Choose Sargent hardware when first you plan to build—with your architect. Write for the free Colonial Book and see many of the handsome styles at the nearby Sargent dealer's. Sargent & Company, Hardware Manufacturers, 48 Water Street, New Haven, Conn.



At top, Oval Brass Knob No. 1980 with Drop Keyplate No. 580 and Round Brass Knob No. 1608 with Drop Keyplate No. 814. Bronze Knob 1912CD or Cut Glass Knob No. 2018 below are also appropriate for many interiors. The Sargent Ball-bearing Hinge in solid brass or bronze guarantees smooth-working doors.



At left, the popular Urn Knocker No. 7 and No. 3961. In center, Knocker No. 28 and Handle No. 211 the larger entrance doors. At right, Knocker No. 10 and Handle 3161 which are suitable for smaller doors. There are others for every style of doorway and preference, all finely fashioned, rust-proof, lasting.

**SARGENT**  
LOCKS AND HARDWARE



This charming house designed by T. Edward Cornelius, Architect, Pittsburg, Pennsylvania, shows the effective use of Preston Massive Rectangular Shingles.



# Preston Shingles

*give a distinctive touch to a home*

WITH soft tints that blend perfectly with nature's colorings—always distinctive, never garish, a Preston Roof will make your home an architectural gem.

Preston Roofing is made in four durable colors—Red, Blue-Black, Green and Sunset produced by the slate and stone particles with which they are surfaced.

There are three thicknesses of Preston Shingles: Heavy Standard, Extra Heavy and Massive. The massive is not only

much thicker than any other flexible slate-coated asphalt shingle on the market but approximately one third thicker than a standard No. 1 slate shingle.

This thickness greatly increases the life of Preston Shingles. It also creates the definite shadow line that architects insist upon for high grade work.

Before you build or re-roof your home let us send literature and give you the name of a dealer or contractor who can supply you with Preston Roofing.

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Toasting brings out the hidden  
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A combination millions can't resist.

**LUCKY STRIKE**  
"IT'S TOASTED"



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35  
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Christmas Number







## SAGAMORE

This great dahlia can be truly described as "The Golden Beauty." Picture a field of vigorous, healthy plants uniform in growth and completely covered with these huge golden blooms and you have a fair idea of the natural beauty of Sagamore. Sagamore has been a consistent prize winner! Best Seedling Amer. Dah. Soc. Show, New York, 1921; Best 2-yr. Seedling A. D. S. New York, 1922; "Darnell Cup" winner, 1923, for Best Keeping Variety in Show! Many prizes and sweepstakes since that time. Sagamore has played a leading part in popularizing the better dahlia as a cut flower in New York City, and predominated in the decorations at several of the notable weddings of the season. You will be delighted with this beautiful and useful dahlia. Tubers \$3.50 each, postpaid.

### NATHAN HALE

*New Bronze Decorative*

Our dream of producing another dahlia with the same remarkable qualities of Sagamore has been realized in Nathan Hale. Judged from every angle such as plant growth, length, grace and strength of stem, form and color of bloom, substance and keeping quality; this rich bronze decorative measures up to the highest standards. Our stock of this remarkable variety is still limited. Tubers \$10.00 Plants \$5.00

### ROSEATA

A truly magnificent pink decorative suffused with salmon and gold. This exhibition variety is one of the best for cutting. The large flowers are produced on numerous long, stiff, reedlike stalks. Roseata is one of the most satisfactory dahlias we grow. A high scoring variety in 1924 at the A. D. S. Trial Grounds. Tubers \$5.00 Plants \$2.50

### MERVEILLEUX

A huge perfectly formed decorative of a silvery rose-pink shade. A wonderful exhibition variety on account of its perfect type and great size. A clean grower free from attacks of insects and disease.

Tubers \$5.00

Plants \$2.50

### MISS NEW YORK

A large many petalled hybrid-cactus of spectacular beauty. Rich rose color showing a trace of Rosalane purple on reverse. A splendid exhibition variety. Tubers \$5.00 Plants \$2.50

FOR  
1928

We announce Orpin, our new orange and gold seedling from Sagamore now in its second year. We believe it will prove a general favorite.

### SPECIAL OFFER

If you order direct from this adv. we will send you one tuber each of the above varieties—i. e. Sagamore, Nathan Hale, Roseata, Merveilleux. and Miss New York, for \$25.00 postpaid. Ask for our Price List (no general catalogue). Our collection of dahlias includes only those that are sturdy growers.

BADETTY BROTHERS

HUNTINGTON, NEW YORK



THIS residence of Mr. Spencer B. Downing in Maryland, Penna., the use of Pipe of genuine wrought protects all heating, water supply and gas lines from destructive corrosion.



THIS newly completed home in Pennsylvania was designed by Seeburger and Rabenold, Architects, Philadelphia, Pa. The plumbing and heating contractors were Galligan Bros. of Philadelphia, Pa.

## Why Tolerate the Havoc of Rust?

PLASTER and paper ruined, walls mutilated, floors pulled up—such is the toll of rusted pipe in home after home.

Such is the tax of corrosion on ordinary pipe—with replacement costs running 10 to 20 times the mere price of the pipe.

Wrought iron—as made by Byers—defies corrosion. Examine it under a microscope. In every square inch of cross section, thousands of filaments of protective silicates cover the metal. These filaments provide a dense rust resisting screen.

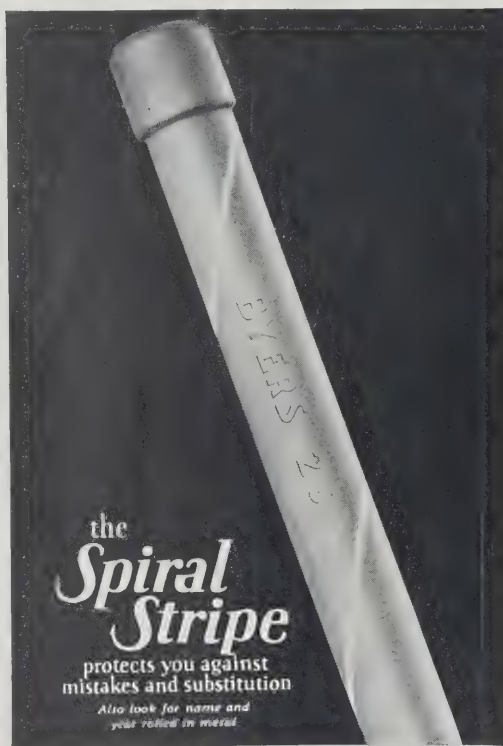
The endurance of wrought iron has been proven by centuries of service. Test after test in

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In hundreds of public buildings, upwards of thirty and forty years old, the original Byers Pipe of genuine wrought iron still serves unfailingly. And here are service demands which exceed those of any residence.

The additional cost of Byers Pipe is small—on the average less than 10% of the system installed.

For this small extra outlay, the water supply, drainage, wastes and vents, heating and gas lines—the vital arteries of any home—can be insured for a life two or three times greater than that of ordinary pipe.



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# BYERS PIPE

GENUINE WROUGHT IRON





"EDNA FERBER"

Awarded certificate of merit at N. J. D. S. Trial Gardens

## Another great Dahlia from "Sanhican Gardens"

### "Edna Ferber"

A flower of tremendous proportions, filled to the center with its delicately curved and twisted petals.

In color it is an attractive shade of salmon-orange, with a somewhat lighter rosy pink reverse.

As an exhibition or Garden flower, its great size, delightful form and attractive color are augmented by its vigorous growth and long, upright, sturdy stem. One of the most admired and conspicuous blooms in the many exhibits we staged this year, which incidentally added 6 more medals to our former enviable record.

#### 5 Gold Medals in 1926

The following Gold Medal Exhibits head our long list of 1926 awards:

The Garden Club  
of America  
(Silver Medal)

Camden  
(N. J. Dahlia Soc.)

Penn. Hort. Soc.

Trevoise Hort. Soc.

Trenton Dahlia  
Society

American Dahlia  
Society

Price (Tubers), each \$10.00

Price (Plants), each \$ 5.00 (stock limited)

Those who grow Dahlias for home garden or exhibition, will wisely confine themselves to "Sanhican Gardens" introductions, for they have, in three successive years, surpassed all other exhibitors' awards at leading Eastern shows. Our former introductions "Trentonian," "Margaret Woodrow Wilson," "Margaret Masson," and others were frequent prize winners at shows all over the U. S. in 1926.

Our 1927 catalog will be ready in January; if you are not on our mailing list, send in your name now.

## Fisher & Masson

Growers and Introducers of the  
Better Dahlias

"Sanhican Gardens"

TRENTON, N. J.

## Which is Greater?

SOMEONE, somewhere, has pronounced "Service" the greatest word in the English language. True, it is a pleasure to serve. Service well rendered carries its own reward in satisfaction experienced. But I believe we all find greater reward in the expression of appreciation of service rendered. Here is an example of appreciation bound to spur mankind to still greater efforts:—

"It gives me great pleasure to say that the four crates of Azaleas, etc., arrived in the very best of condition. I have no doubt that your business will be benefited in the future, because of your courtesy and businesslike way of handling this order. I can't express too strongly my appreciation!"

I thank you, Mr. R. C. Herbert, for that last word which in my humble opinion, is a greater word than "Service."

Those interested in Gillett Service in hardy plants, shrubs and trees adapted especially for naturalizing are invited to write for my free catalog—ready soon after January 1st.

EDWARD GILLET

Fern and Flower Farm  
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Built for F. A. Flood, Brookline, Mass.

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It's a delightful little conservatory, ingeniously combined with a garage. One heating plant does for both. A modest glass enclosure like this makes an ideal place for the growing of plants to be used in decorating your home.

Why not consult a Lutton designer, or your own architect, about a greenhouse that will exactly meet your desires? At least, let us send you our illustrated book, "Greenhouses of Quality," which gives many practical suggestions.

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Wm. H. LUTTON COMPANY,  
265 Kearney Ave., Jersey City, N. J.





*Ellinor Vanderveer—The most beautiful and successful pink Dahlia that has been sent east from California*

## JESSIE L. SEAL

Originator and Introducer of the Jessie L. Seal Dahlias

Main winner of the Gold Medal for the third consecutive year at the 1926 Exhibition of the Dahlia Society of California for the best general display, and the Palace Hotel Cup for the best collection of California Dahlias.

Our 1927 Illustrated Catalog will feature:

**Ellinor Vanderveer**      **Silverado**      **Hathor**  
**King Tut**      **Margery Hennessy**

and the best of the Western and Eastern Dahlias.

## JESSIE L. SEAL

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 Distributors for Sies Dahlia Manual, price 60c.

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GROUND DRESSING  
 FUNGICIDE INSECTICIDE FERTILIZER

destroys the spores of Rose diseases, including Black Spot, Mildew, etc.,—to be used in conjunction with the famous Fungtrogen Spray.

Write for Special Bulletin, on Black Spot Control, just off the press, sent free upon request to

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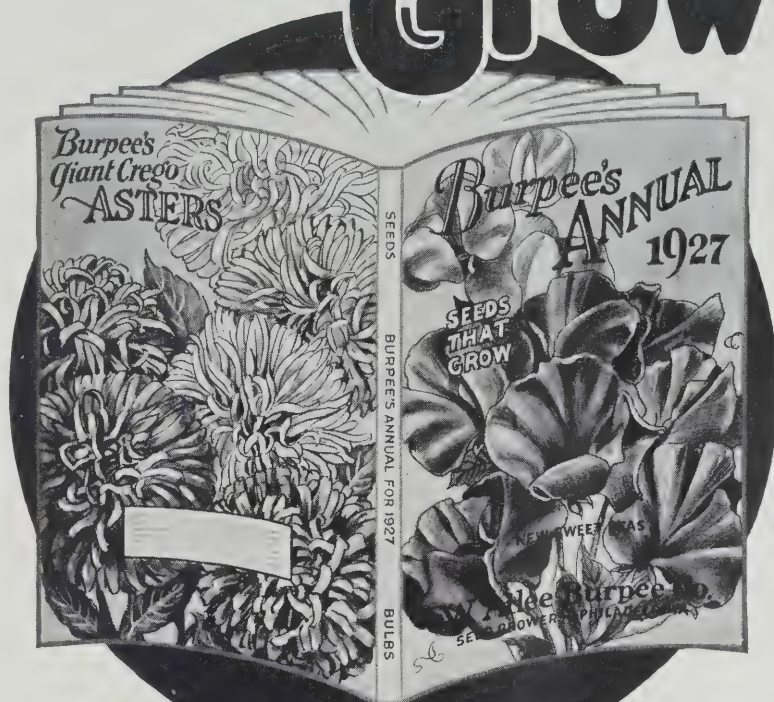
37th and Filbert Sts., Philadelphia

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# Burpee's Seeds Grow



## Burpee's Annual

THE LEADING AMERICAN SEED CATALOG

What varieties of vegetables and flowers are most suitable for a home garden; which are most resistant to the attacks of insects and plant diseases; what soils are best for each; when and how to plant the seeds; the best methods of caring for the growing plants—these are some of the questions answered in condensed form in

### BURPEE'S ANNUAL

You will find a wealth of valuable information and suggestion in this little book. Every market grower in the country gets a copy, as a matter of course, as soon as it is published.

Get yours early. Use it in **planning** your garden, as well as in cultivating it later on. Many of the finest vegetables and flowers in the markets were developed and introduced by us.

You can just as well have the seeds of these famous Specialties. The fact that we do the largest Mail Order Seed business in the world, enables us to price them at very moderate figures. And we sell only one quality—the very **BEST** Seeds that can be grown.

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Grow

## Lilies of the Valley In Your Own Room ALL WINTER!

Enjoy the beauty and fragrance of these dainty and most intimate of flowers whose graceful sprays are equally effective in the boudoir or as a center piece on the dining room table.

*Easily Grown In Schling's  
Prepared Bulb Fibre—In  
Watertight Containers—  
No Dirt—No Mess—No  
Trouble*

For a succession of bloom throughout the winter plant *Schling's Special Forcing Pips* every three weeks in a shallow bowl and keep well supplied with water.

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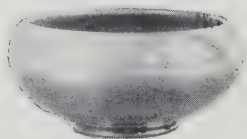
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100 Pips and 6 qts. of Schling's Prepared Fibre—\$12.00

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These Handsome Bulb Bowls in Blue, Green, Ivory, and Lavender, holding 12 Pips

Very Special at \$1.00

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## CASPER G. WARE

Certificate of Merit N. J. Trial Grounds 1926

IT was with pride that we introduced this wonderful decorative last spring for it has been a tremendous success wherever grown. It will give you a mass of blooms for your garden; cut flowers for interior decoration; large exhibition blooms for your show. There are few Dahlias that combine such exhibition qualities with such outstanding commercial possibilities.

Casper G. Ware is one of the finest cut flowers in the commercial market and one of the few large Dahlias that can be shipped to market in perfect condition. Regularly formed with full centers, right up to frost.

The color is a pleasing shade of bright silvery, Rose-Pink. Later in the season it becomes a clear light Pink, and is one of the most beautiful of all the decoratives.

Tubers \$5.00

Plants \$2.50

### Emma Marie and Eastern Star

are becoming more popular each year, and are found everywhere in the best collections. These are only two of the large number of fine varieties at Dahliadel.

Ask for our 1927 Catalogue describing other novelties, both in exhibition and commercial classes. Our Gladioli constitute a new feature. We have a fine collection.

Thirty acres of choice healthy Tubers to select from at Dahliadel.

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THE Dreer Garden Book is looked upon in thousands of Garden Homes as the dependable source of reliable information on most any question pertaining to gardening.

For almost a century it has stood for truth in a business where exaggeration is an ever present temptation. We have all faith in the quality of our merchandise to make our customers our friends.

Gardeners and planters, large or small, now on our mailing list, are cordially invited to ask for the 89th Annual Edition of the Dreer Garden Book—ready for mailing soon after New Year.

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## Congenial Climates Breed Bugs!

Wherever soil, sunshine and moisture combine to grow gardens, there, alas, the bugs thrive also! But, no matter what kinds of bugs menace your garden, you can easily keep them under control with

*Melrosine*

Conceded by all garden authorities to be the greatest garden cleanser extant. Equally useful for fighting Rosebugs and other leaf chewing insects, while also controlling plant-lice, fungous diseases, etc. We think of Melrosine as the Panacea for nearly all garden ills.

At most good dealers or supplied direct.  
Instructive leaflet free on request.

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CHEMICAL  
COMPANY

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## A Dahlia Creation

TO have created a Salbach Dahlia is a reward in itself.

The added knowledge that the beauty of form, color, and size of Salbach Dahlias has brought its measure of happiness to other flower lovers makes the labor worth while.

You can share with your friends the unusual attractiveness which Salbach Dahlias will bring to your garden and home surroundings. We will gladly assist you in making a selection from the hundreds of guaranteed bulbs listed in our catalog.

[ Send for it and the special introductory offers it contains ]

### Carl Salbach

Originator and grower of Salbach Dahlias, Gladiolus, Irises  
306 Woodmont Ave. Berkeley, California

Dahlias are but one of our three originations. Our Gladiolus and Iris are meeting with an equally enthusiastic reception on the part of beauty lovers.



## A Treat for Yourself, A Unique Christmas Gift for Friends

Here on Puget Sound where the grass is green the year around, we grow remarkable bulbs, bulbs that will give wonderful results when transplanted to other soils and climates. Among a vast variety of bulbous plants which I cultivate, I particularly prize the Lilies and grow many in large quantities. Among them, none surpass in truly regal splendor the variety known as

### Regal Lilies—an enduring asset to every hardy border!

To further popularize this gem for the hardy garden I quote the following favorable rates on *Mammoth Sized Bulbs* :—

Single Bulbs \$1.00 each; Six Bulbs \$5.00; Dozen Bulbs \$9.00; Twenty-five Bulbs \$16.50; Fifty Bulbs or more at \$.50 each, all delivered postpaid or by prepaid express anywhere in United States.

**Special Timely Offer** :—For December only I offer these bulbs in neat gift boxes for delivery where immediate planting is possible. To other sections I shall mail Christmas Greetings Cards with name of Donor, telling the recipients of the gift that the bulbs are being held in storage until planting time. Their arrival in the spring will be like a second Christmas remembrance from a truly thoughtful friend.

### Pacific Coast Headquarters for American Grown Daffodils

I specialize in all kinds of Daffodils, Jonquils and other types of Narcissi, Iris of various kinds and many other bulbs for naturalizing.

Special Booklet designed to acquaint you with all I grow, gladly mailed on request.

**GEORGE LAWLER, Bulb Grower**  
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Come to the nursery in winter or any other season of the year—select the trees you like and let us plant them immediately. If you cannot visit us, write us for full information. Have you asked for our latest catalogue?

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Westbury, L. I., New York



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SIZE: 40 in. wide, 21 in. deep, 38 in. high  
**SPECIAL PRICE \$97.50** Full freight allowed anywhere in U. S.

Made also in Antique Maple \$107.50  
Sent on receipt of price, or C. O. D. with \$20 deposit. We have shipped our furniture to all parts of the United States—furnishing homes complete. Every Winthrop Reproduction is guaranteed to be exactly as represented, and delivered in perfect condition. Money refunded without question on any purchase. Send no cents (coin or stamps) for Portfolio H12 of other Early American Reproductions in Mahogany and Maple, also Banjo Clocks.

Winthrop Furniture Co.  
424 Park Square Bldg.  
Boston, Mass.



## Gifts for the Home-Maker

A. Louise Fillebrown

**C**ERTAINLY there is one person in the family who never says "I don't know" when asked to make out a Christmas list that will guide a well meaning family in making their selections for her—the home-maker. The trouble is that for most home-makers the list becomes embarrassingly long!

The shops are so full of lovely bits of pottery and furniture, a small table that will fit perfectly in that open panel in her hall, a quaint pair of andirons and fire set that are the last bit of decoration needed in the little radio room, and a hundred other things that might well find a place in her home.

The novel quilted materials appeal to every woman who wants an unusual bedroom or guest room. One shop shows quilted bedspreads and pillows made of soft taffeta in charming colors. Their simplicity is restful and pleasing after the ornately designed bedspreads we have seen so much.

A "Solitaire" table is a new invention. Standing on its one slender leg, it rests on the arms of the player's chair or on her lap. It is just large enough for one person writing, drawing, or playing an endlessly fascinating game of solitaire.

And what woman hasn't a place for a hooked rug? The bright colors and cheery designs of these old fashioned rugs make them a charming touch of color to many rooms. They come in all types of designs but the nursery patterns are especially appealing, with their procession of all sorts and kinds of animals, and occasional quaint little boys and girls that remind us of Mother Goose.

Except for the very formal home, a willow firewood basket is a welcome gift. They are made wide and rather flat so that the usual-sized log may be easily laid lengthwise, yet the curved sides and strong willow handle hold them in place and make the basket easy to move around.

In this day of ship wallpaper, ship cretonne, ship prints and even china decorated with old fashioned sailing vessels, the original of all this popular motif of decoration is still the most popular—the ship

(Continued on page 273)



## PRINT BARGAIN

HIGH-GRADE COLORED PRINT

(Usually \$2, \$3 and \$5)

Owing to low value of French money

Old Ships, Galleons that carried Columbus, Cortez, and famous Corsairs. Set of beautiful prints (5 x 6 1/2) ..... \$

Famous French 18th Century Boudoir Prints by Fragonard, Boucher, etc. For framing (12 x 17). (Usually \$3.00 up)..... \$

Same, small size, for shades, trays. Set of 6, or more, oval or square ..... \$

Old English Stage Coaches—colored (5 1/2 x 7). Set of 4 prints ..... \$

Horse Races (6 x 8). Set of Four. 1 value ..... \$

Foxhunt Prints for Lamp Shades (3 1/2 x 5). Set of Ten ..... \$

Flower Prints—Old Fashioned Botanical Prints, colored, for framing (12 x 17). Usually \$3.00 up. Each ..... \$

Godey Style Costume Prints. Pompadour Marie Antoinette Court Costumes (4 1/2 x 6 1/2). Set of 6 ..... \$

Famous Visher Map of New England. Decorative—boats, dolphins, animals. Dutch-English settlements. (20 x 24) \$

Famous Visher map of North America (24 x 36)—boats, cartouches, animals ..... \$

Map of Florida in the year 1750 (5 x 7). Decorative—cartouches, boats, dolphins ..... \$

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Visher's—Whole World—2 hemispheres—diac-marginal prints (20 x 24).....\$

**Special Offer—\$7.00 worth of above, your choice for \$5.00 paid or \$5.00 C.O.D. plus charge**

CHAGNON & COMPANY

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FOR YOUR HOME

Out-of-the-Ordinary

Beautiful

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HAND  
WROUGHT  
LIGHTING  
FIXTURES,  
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LANTERNS, in  
TIN, BRASS,  
COPPER, and  
PEWTER.  
35 MODELS

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BOSTON, MASS.

## A Christmas Suggestion for the Garden Enthusiast

A Glazed

Terra Cotta Jar

WITH WROUGHT IRON STAND

Height 21 in., Diameter 12 1/2 in.

Plain Jar ..... \$18.00

Strawberry Jar ..... 20.00

Plain Wrought Iron Stand ..... 5.50

Scroll Design Stand ..... 9.50

Prices F. O. B., New York

An unusual Collection of Garden Furniture is displayed in our Studio

Illustrated Catalogue sent for 10c.



Green Glazed Strawberry Jar with plain stand



Blue-Green Glazed Jar with Scroll Design Stand

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Established 1900

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HAND FORGED METAL WORK  
GIFTS THAT LIVE THE YEAR ROUND

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HEARTH BRUSHES  
FIRE SETS  
LANTERNS  
BRIDGE LAMPS  
WEATHERVANES  
KNOCKERS  
ASH TRAYS

Special Illustrated Booklet  
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414 Madison Avenue . New York

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\$19.00



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Write for Catalog 6C

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**HEATHER'S**

"Gift Shop of Distinction"

68 W. 48th St.

New York



S-1966—Italian Castelli decorated Vase. 12 in. high, 4 1/2 in. base, 6 1/2 in. wide at center.

\$23.00



(Continued from page 272)



## Frames For Keepsake Pictures

Illustrated list of frames and also of engravings, with prices, sent on request.



## American Clipper Ships

Young Cloud, Gamecock and Westward Ho. Reproduced in full colors about 19 x 25 inches.

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## FOSTER BROTHERS

Mail Order Dept.  
Summer Street  
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Boston, Mass.

model. On a fireplace or high bookshelf, these lovely replicas of old time sea beauties make delightful decorations, and the care with which each detail of construction is reproduced makes them of constant interest. We are glad that the ship "fad" arrived, and we hope that it will last.

A decorative screen is always useful if care is taken in its selection. For bedrooms the wallpaper screens are charming, especially if they are made of reproductions of old patterns. The gay colors are usually softened by a coat or so of varnish which also makes them more serviceable. More elaborate screens are made of beautifully tooled leather, or painted silk. A screen may be a very simple gift or a very elaborate one, but in any case there is sure to be a corner that may well be concealed, or a blank space hard to decorate where it may stand to add a bit of color and interest.

And if we want to be more personal in our gift to the home-maker let us consider her own personal room. There is a firm that makes a specialty of furnishing and decorating clothes closets. The charming colors and materials that are used make this little extra part of her room assume paramount importance. On the other hand the practical efficiency of new kinds of hangers, shoe stands, hat stands, lingerie straps, and a hundred other contrivances to keep milady's wardrobe in order, is a revelation.

And while we are considering the care of personal belongings, the chintz covered boxes are another practical as well as decorative addition to the bedroom. They can be made to order if one of the many patterns in the store does not fit your particular needs. Of all sizes and shapes, there is a box for every thing under the sun, hats, scrap-baskets, shoe boxes, comb and brush boxes, boxes to fit into the tray of a trunk.

This is just the beginning of the home-maker's list. We haven't mentioned all the delightful new kitchen utensils that make cooking so much fun. Dainty china and Venetian glass will always delight her soul, and no one has too much linen for bedrooms as well as table.

The home maker is not a hard person to buy Christmas presents for, since every lovely addition to her house gives her pleasure. Perhaps we all find the selection of her gift the most fun, for in every one of us is the potential Interior Decorator, and the multitude of decorative suggestions that we see in all the shops keeps this interest active.

## Something Different This Christmas

If you seek the unusual in Christmas gifts Leavens Finished to Order Furniture offers a welcome solution. Through the Leavens plan you can order tables, chairs, bookshelves and many other attractive pieces, painted or stained any color to harmonize with the furniture and decorations of the home to which your gift is going. Surely an original yet practical Christmas gift.



Ladder Back

There is a place in every home for an old Colonial Ladder Back. The seat is hand woven rush. You may order it stained or painted any color.



Hanging Bookshelf

Book lovers always need room for a few more books. This charming bookshelf will fit into the color scheme of any room when finished to your order. 22½ inches high and 26 inches long.

The new Leavens Catalog with its pages of attractive illustrations and a detailed description of the popular "Finished to your Order" Plan would be most helpful in making your Christmas list. If you would like this Catalog, please send the coupon below.

## LEAVENS Furniture

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32 Canal Street, Boston, Mass. (Dept. G-12)

Please send your new Catalog and complete details of the Finished to Order Plan.

Name .....

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BANJO CLOCK  
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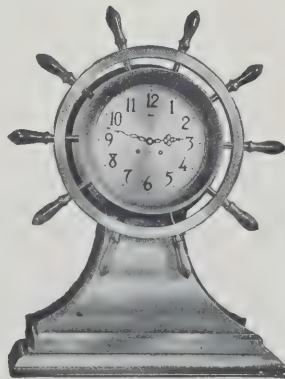
In addition to the clocks illustrated hereon, we also make a very extensive line in refined cases for residences, clubs, yachts, prizes and presentation purposes.

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### Miniature Reproductions of Genuine Antiques

Hand-made and decorated. Table about 3 inches—other pieces in proportion. Just right for doll houses. Antiques follow the exact lines of Colonial, Sheraton, Hepplewhite, and Chippendale originals. Metal parts of solid brass. Doors and drawers open and shut. Sold as group or separate pieces. Send 10c. extra for postage on orders under \$1.00.

### Fourposter Bedroom

pieces, special price. .... \$14.25

Set A, special price. .... 7.50

Includes No. 11 Fourposter Mahogany Bed with chintz hangings, mattress, pillow, coverlet, and pillow cover. .... \$4.25

No. 8 Swell Front Bureau. .... 2.50

No. 28 Sheraton Chair. .... 1.00

No. 110 Washstand. .... 1.25

No. 74 Pitcher and bowl. .... .35

No. 39 New England Cradle, with quilt. .... 1.50

No. 480 Dressing Table, Glass. .... 1.25

No. 100 Warming Pan, brass. .... 2.50

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Write for FREE catalog showing 120 pieces of miniature antique furniture and a wide range of doll houses.

## Toy Furniture Shop

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Jersey's Ideal

## Waite's Certified Dahlias

Originated by William H. Waite

Again in 1926, Jersey's Beauty was the outstanding dahlia in all the large Eastern shows and, what is more important, it was a favorite in hundreds of gardens and one of the best selling cut flowers in the markets of New York, Boston and Philadelphia. It won the Garden & Home Builder Medal for the outstanding variety at the Sesqui-Centennial Show; it won the Garden & Home Builder Medal at the Dahlia Society of New Jersey Show, as the dahlia representing the greatest achievement in breeding. It won the sweepstakes at the Red Bank Show for the best bloom in the show. It has become a standard by which other varieties are measured.

We have reduced the price on Jersey's Beauty to the minimum, so that everyone may have it and in quantity:

Strong Divisions . . . . . \$2.00      Strong Plants . . . . . \$1.00

### OTHER WAITE CERTIFIED VARIETIES OF SPECIAL MERIT

|                                                                    | Tubers | Plants |
|--------------------------------------------------------------------|--------|--------|
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| " Caprice, Dec. Autumn Shade . . . . .                             | 10.00  | 5.00   |
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| " Empress, Dec. Anthracene Violet . . . . .                        | 10.00  | 5.00   |
| " Gem, Dec. Lavender-Pink . . . . .                                | 2.50   | 1.25   |
| " Ideal, Dec. Lavender-Pink, very large . . . . .                  | 10.00  | 5.00   |
| " Jewel, Dec. Mallow Pink . . . . .                                | 5.00   | 2.50   |
| " Mammoth, Hy. Cactus, Golden Brown . . . . .                      | 5.00   | 5.00   |
| " Sovereign, Dec. Salmon-Orange . . . . .                          | 3.00   | 1.50   |
| " Sweetheart, Dec. Delice Pink shading to White . . . . .          | 5.00   | 2.50   |
| " Wonder, Dec. & Pf. Apricot Yellow, with pink suffusion . . . . . | 10.00  | 5.00   |

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For many years we have been collecting and hybridizing delphiniums from this famous strain and we now have a choice selection of varieties to please those interested in the Delphinium.

Strong field grown selected plants, 75c. each; \$8.00 doz.; \$50.00 100.

The above for spring delivery. If cash accompanies order, deduct 5% on both Dahlias and Delphiniums.

Descriptive catalog, describing the Waite Certified Dahlias and Wrexham Delphiniums upon request.

## WAITE'S GARDENS, Inc.

Eatontown

New Jersey

## The 1927 "Kentucky Bred" Garden Book

Planning time is here again—and with it comes once more our annual Garden Book to help you plan a more beautiful garden for next year. We are featuring

### "Kentucky Bred" Dahlias

in hundreds of different varieties—rare and more common kinds—every one a pride to the grower—also Peonies, Irises, Hardy Perennials, Trees, Shrubs and Ornamentals. Your copy will soon be off the press—send for it now.



**Jacob Schulz  
Company, Inc.**

Dept. A

550 So. Fourth  
Avenue

LOUISVILLE  
KENTUCKY

## Your Good Resolutions

To plant some CHOICE PEONIES this fall should not be lost sight of if you want your dreams of a glorified garden to come true another year.

We have the quality stock in nice robust plants that will make your success certain.

Our catalog will describe PEONIES — IRIS — PHLOX and HARDY GARDEN PERENNIALS that are beautiful indeed and our prices are reasonable.

May we have the opportunity of serving you at this time?

## CHERRY HILL NURSERIES

(T. C. Thurlow's Sons, Inc.)

WEST NEWBURY, MASS.

NOT OPEN SUNDAYS



# Garden & Home Builder

December  
1926

Vol. XLIV  
No. 4.



From "Gleanings from The Graphic", illustrated by Randolph Caldecott (Photograph by courtesy Metropolitan Museum of Art)

## What January Promises

FASCINATING to reflect on the long history of home building and to realize that our present-day successes are the culmination of men's ingenuity and effort through many ages. Among the earliest of building materials was brick, whose origins are literally lost in antiquity and which still maintains its place. In January—a special Brick Manual—brickwork will be discussed from many angles by authoritative people. Brick and the Modern Home, Brick in the Garden Picture, Brick Through the

Ages—these are but a few of the things to be pictured by pencil and pen. An outstanding feature of this issue will be delightful detail drawings by Schell Lewis and other skilled renderers. In January, too, J. Horace McFarland, that wise and whimsical garden philosopher, will tell about "Perennials to Treat Rough," the first article of a series which will be eagerly awaited by the wide-spread audience who hold in affectionate esteem this perhaps most genial figure of modern American horticulture.

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GARDEN CITY, N. Y.  
NEW YORK: 285 MADISON AVENUE  
BOSTON: PARK SQUARE BUILDING  
CHICAGO: PEOPLES GAS BUILDING  
SANTA BARBARA, CAL.  
LONDON: WM. HEINEMANN, LTD.  
TORONTO: OXFORD UNIVERSITY PRESS

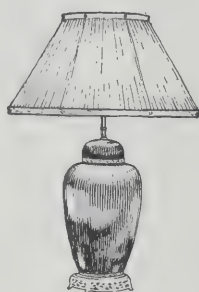
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Subscription \$3.00 a Year; for Canada, \$3.35; Foreign, \$3.65. Entered as second-class matter at Garden City, New York, under the Act of Congress, March 3, 1879

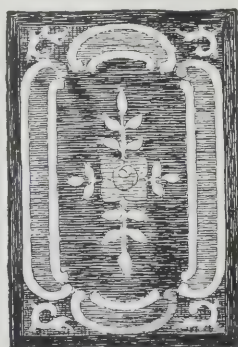




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*A small table will remain in use long after the gifts it may help to bear on Christmas day have been forgotten.*

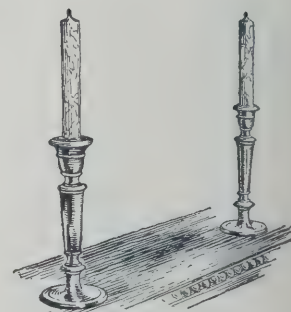


*Another gift of lifetime worth is the small rug, oriental or domestic.*



# Christmas Gifts of Lifetime Worth

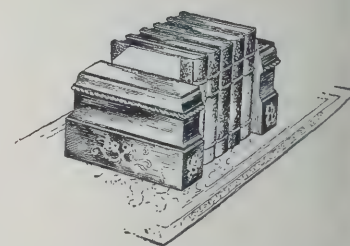
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NURSEYMEN have of late years offered living growing evergreens in pots for Christmas trees. These may be planted in the gardens to grow into greater, finer plants for permanent embellishment of the grounds. Very small specimens thus assume a certain grandeur in the promise of fulfillment. There is an obvious fitness in the association of the evergreen tree with the Christmastide, where indeed is a visible symbol of life triumphant when all around is bare and still. There is a warmth of fellowship in the green spaces of the forests when brought indoors in the inter season that is so obvious that almost unconsciously we turn to the Pines, Firs, Spruces and Cedars among the trees of the material to deck the festive hall. The "destruction" of our forests as a sacrifice on this occasion, however, is not always so bad as it seems. Any gardener knows that clearing out is a necessary step in the cultural process of any crop from radishes and cabbage to Rhododendrons and Crabapple trees. Anything, indeed, which is grown under protection from the propagation stage. And so intelligent foresting there is a succession thinning processes which will supply material for the Christmas tree demand, and which will also give some financial return as the full crop develops. The same thing is true even in the commercial nursery to a certain degree. Of course, there may be destructive clearing in certain cases, but the fact remains that the intelligent clearing out of inordinate growth is beneficial to the remainder. There is, however, much more likelihood of destruction in the case of undergrowth and shrubbery, like Laurel and Rhododendrons, when they are gathered from the wild, and the note of alarm may well be sounded over the conspicuous gathering of the fine greenery for Christmas.

But, after all, when all that may be said in this situation is accepted, is there not in the heart of the real plant lover a pang of regret when the ax has swung on the particular tree which graces his own household? Of course, the tree is; and the growing tree with roots is a more potent symbol than the cut off specimen which is in fact practically dead when used. It is infinitely better a living growing plant.



From an early edition of Washington Irving's "Old Christmas" illustrated by Randolph Caldecott. (Courtesy Metropolitan Museum of Art)

because they have merely translated popular terms instead of exact identifications in the plants. Thus Tulipa Precox is the true Rose of Sharon and the Lilies of the field are in no sense true Lilies but Palestinian Daisies. The biblical Hyssop rendered in English as Hyssop the Doctor identifies with Origanum maru, largely used as a condiment.

The identification of the Tulip as already indicated is justified by the context and it is well known to Tulip enthusiasts that the flower was native of Asia Minor and it is possible that a good deal of the present-day mystery of the Tulip is related to its actual cultivation over very many centuries.



#### QUARANTINE FOR THE JAPANESE BEETLE

FOR the last few years, as most of our readers are aware, a large area embracing sections of New Jersey and Pennsylvania have been under a special quarantine for the Japanese beetle, the quarantine covering everything in the way of nursery, farm, or florist produce within the prescribed area. Now comes the announcement that, effective October 11th, the quarantine region is extended to cover practically all the territory in the environment of New York City, including half of Long Island and as far up the Hudson River as Ossining and the southwest corner of Connecticut. Three thousand horticultural nursery shippers were included in the old area and with the new extension the increase will be great both as to number and importance of industry, thus putting tremendous handicaps on the shipment of plant material in one of the sections where it is most largely used.

It is interesting, in view of this extension, authorized by the Secretary of Agriculture, to recall that at the preliminary hearing in Washington on September 25th the chairman of the Federal Horticultural Board conceded that it was only a question of time when such preventive measures as quarantines with a high

expense involved will have to be discontinued, for despite the best efforts of state and federal governments through quarantines the infested area is definitely and steadily extending. Thus quarantine measures, it is now acknowledged, will at their best only delay the distribution of the pest into uninfested territory. They do not prevent. So the practical relief that the horticulturist sees is the time when the whole region is so thoroughly infested that there will be no use of maintaining a quarantine of any sort. In the meantime, of course: big expenditures, lots of jobs, and high cost of doing what business can be done.



#### EVERY PLACE NEEDS A RESERVE GARDEN

ASIDE from the necessity for keeping extra plants, such a garden can be made to serve the useful purpose of supplying cut flowers. As for the necessity of a reserve garden, there are always replacements to be made in the herbaceous border or garden and unless you have a reserve garden where you can grow plants for replacements, you are liable some day to find a distressing gap appearing in the planting in which you have taken so much pride.

The reserve garden need occupy only a small space but in it should be grown a sufficient number of duplicates of your border to provide fillers in case of emergency. In the reserve garden grow the plants in straight rows, as in a nursery, leaving only enough room between the rows to provide space for working. If you dislike the idea of cutting flowers from your border or some ornamental planting, use the reserve garden to supply your blooms. If you use it for cut flowers the reserve garden should be well cultivated, but if grown only for replacements or for nursery purposes it is not so necessary to have deep rich soil or to work it as frequently.—J. A. C.



#### YULE FIRE

YULE FIRE—two small words that kindle the imagination and open far vistas of thought—the title this of a chosen, and choice, group of carols and hymns and legends and stories in verse centering about the Christ Child and His birthday. Miss Wilkinson's preface to this collection of Christmas-time poems "taken from all periods in our own literature and that of England" warms and illumines and charms, starts the reader rejoicing on his pilgrimage through a significant and very human book which will delight the hearts of many families.

("Yule Fire" by Marguerite Wilkinson, decorations by George M. Richards, The Macmillan Company).

#### THE TULIP IN THE BIBLE

THAT the Tulip is the biblical Rose of Sharon is the conclusion reached by Dr. LaReubeni who has been botanizing in Palestine for something like twenty years and who maintains a botanical museum in Jerusalem. Dr. LaReubeni says that there are numerous references in the popular identification of the plants referred to in biblical writings. Translators, not having been botanists introduced into their explanations and translations





*Courtesy Metropolitan Museum of Art*

### **Star of the Three Kings**

*After an old Dutch engraving by Jan Van de Velde (1593- c. 1641)*





*Courtesy New York Public Library*

**Legend of the Bells**

*After an etching by Axel H. Haig, 19th century*





**Minstrels of the Middle Ages**

*After a wood engraving by Ludwig Richter (1803-1884), courtesy Metropolitan Museum of Art*





## Music of Christmastide

Harold Vincent Milligan

**C**HRISTMAS without music!—what a dull and colorless thing it would be! The idea suggests old Scrooge before the visitation from Marley's ghost. Music is so much a part of the whole Christmas season that probably few of us have ever tried to imagine how bleak a musicless Christmas would be.

In some mysterious way music seems to lie at the very heart of the spell which the Christmas season casts around us all, whether we yield to it willingly or not. Nothing evokes the Christmas mood so unerringly as the strains of "O Little Town of Bethlehem," or "Silent Night, Holy Night." Our minds fly back instinctively across the years to the bygone Christmases of our childhood as the melodies of these lovely old songs set singing in the heart of the listener a multitude of happy memories.

There has been in recent years a reawakening of interest in the traditional music of the Christmas season and a new realization that the beauty and charm of this old music is the heritage of everyone and not alone for the delectation of the sophisticated music-lover. The music at Easter may be elaborate and involved (most of us are willing to leave the soaring Hallelujahs of this season to the organists and choristers of our churches) but the music of Christmas is naïve and intimate, a part of our lives not to be relegated to anyone else. Even the most highly trained choirs in our churches nowadays confine themselves at Christmas time almost wholly to the simple old carols, and with this return to the traditional music of the season in the churches there has come about also an increasing enjoyment of carols in the home. No amount of group singing in church, Sunday School or day school can ever take the place of home singing

**EDITORS' NOTE.** Happy indeed are we to hear about music from one so thoroughly familiar with its beauties and traditions as Mr. Milligan, Director of the National Music League and organist of the Park Avenue Baptist Church, New York City. Despite such imperative public activities, this versatile and energetic man somehow or other finds time to listen for music's still, small voice, to capture new loveliness and give it forth again in forms of his own making. A sympathetic raconteur is this composer, a student too of folk music, compiler and editor of several volumes of early American music, and author of the biography of Stephen Foster whose "Swanee River," "My Old Kentucky Home," and "Old Black Joe" are an inalienable part of our song heritage, on the lips of children and parents and old folk up and down the length and breadth of the land.

and the home where the beloved old songs are not sung every Christmas has missed one of the most precious associations of the season.

Like that first great Christmas carol sung amid the stars above the plains of Judea, some of its sweetest echoes on earth have been sung in the open air. Strolling bands of minstrels and troops of little children, going from door to door in the streets and highways of Old England, scattered these songs throughout the land and from the high-tide of their popularity, the days of Richard Coeur de Lion till the Reformation, down to the present day, songs and singers have voiced the joy of the holiday season.

Like all the great literature of folk song that has come down to us from the past, these songs are mainly traditional—some of them being passed along from mouth to mouth for generations before being set down on paper. Naturally this process of oral tradition resulted in many changes and variations, but it also resulted in bringing out the elemental appeal of the theme. It has been said that folk music "springs from the consciousness of the people."

It would perhaps be more correct to say that it "enters into the consciousness of the people." Each folk song originates in the mind of some individual as he yearns for the past or the far-away, or as he grapples in his own soul with one of the great fundamental verities of life. Or possibly the song may grow out of the experiences of daily life, like the many weaving, sowing, reaping and other work songs. As the individual expresses himself in song, others take up the strain, and just insofar as the song is universal and elemental in its appeal does it become universal in its usage.

Christmas carols have aptly been called "spiritual folk songs," and like the secular folk songs of all the nations, they were born long ago from the vivid consciousness in the minds of untutored poets and musicians of the scenes clustering around the story of the Nativity. Part of the indescribable charm of folk music lies in its naïveté. It comes to us in this busy industrial age as the voice of a time when the world was young. Many of the carols date from the days of the Crusades and others originated during pilgrimages to shrines, when groups of people associated themselves together and passed the time with story and song. Great revivals and church festivals in the Middle Ages were always fruitful seasons for the birth of sacred folk songs and carols, when the hearts of the people were stirred by vivid retelling of Bible stories and when the presentation of Mystery Plays heightened their appreciation of the pictorial qualities of scenes from the life of Christ.

The theme which seemed to appeal most compellingly was the story of the Nativity. From the earliest days, Christmas was the chief of all Christian festivals. Clement, in the first century, admonished the priests,

(Continued on page 330)





# Candles of Christmastide

Alice Van Leer Carrick



The old ceremony of bringing in the boar's head, illustrated above, from "The Sketch Book" by Washington Irving, illustrated by Caldecott, published by The Macmillan Company

**H**AVE you ever thought how some books gleam with candlelight? It may be because I am so fond of old candlesticks and because I never have enough of them—particularly at Christmas when I want the yellow little flames they bear to twinkle at every window-pane—that I collect them in books just as I do in real life. And, alas, with greater frequency! Still it always solaces me to read about them, and there is no book-room that I would rather see than that warm, charming, cheerful place Dickens describes in "Pickwick Papers." Do you remember it? "The best sitting-room at Manor Farm was a good, long, dark-paneled room with a high chimney-piece and a chimney, up which you could have driven one of the new patent cabs, wheels and all. At the upper end of the room, seated in a shady bower of holly and evergreens, were the two best fiddlers, and the only harp, in all Muggleton. In all sorts of recesses, and on all kinds of brackets stood massive old silver candlesticks with four branches each. The carpet was up, the candles burned bright, the fire blazed and crackled on the hearth; and merry voices and light-hearted laughter rang through the room. If any of the old English yeomen had turned into fairies when they died, it was just the place in which they would have held their revels."

What a pity that no illustrator has ever done justice to the charm of this softly glowing fire-light and candlelight. Leech has given us the gayety and the holly and the jolly, jolly company, but never a gleam from those enchanting candlesticks do you see. And Christmas and candles belong to each other! One of our holiday tasks is to brighten our candlesticks until they shine with that lovely pallor well-rubbed old brass always takes. (N.B., any polish must be applied with a liberal supply of elbow grease!) Silver

candlesticks, to my grief, I have none; they're to come in the distant days when we're done with burnishing, not base metals, but our children's educations. In the meantime my brasses glitter bravely; I like to think they resemble those in the old Christ Church poem:

"See every sconce and candlestick made bright,  
That without tapers they may give a light."

But, of course, they shine with candles, too; tall fresh ones, each with its pointing amber flame; I think my Three, grown older, love this ceremony just as much as they did lighting the little gay-colored tapers that trimmed their Trees when they were wee things. You know what it symbolizes? A legend as old as the

Middle Ages, I suppose; a beautiful tradition that I rejoice is being kept alive. On Christmas Eve, you know, the little Christ Child, bearing evergreens and holly, wanders through the world, visiting lowly hamlets and splendid cities, and rich and poor alike light their candles in the windows to guide his weary feet, and to tell him that His worshippers await His coming.

I really think my Puritan candlesticks very lucky to have been preserved to keep this reverent joy. Scoured I am sure they were by diligent housewives, but that was just the dailiness of life, and they never began to shine for the Christ Child, New England having no friend to innocent mirth and gaiety when it took the form of what it was pleased

to call "pagan festivals." There is a story—I guess it is worth telling—that our forefathers brought laurel and evergreen and holly in to hold of that famous, overloaded Mayflower, and that their first Christmas—also their last—was celebrated on board somewhat in the manner of Merrie England. The next Christmas, when the Governor found certain lewd, roistering fellows pitching the ball and playing at stool, "he went to them and took away their pleasures, and told them that it was against conscience that they should play and do such worke." I admire enough the good Governor to believe his severity may have been caused partly by economic necessity, however it was, assuredly it ended Christmas in New England for many a weary year.

What a shame to poor Puritan children not know the happiness of a Christmas Tree; waiting in the primeval forest green firs brushing against them, and never real



Somersetshire wassailers with their wreathed bowl and can from "Christmas Carols" edited by L. Edna Walter, illustrated by Hartley, published by The Macmillan Company

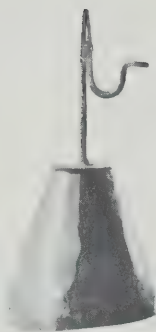




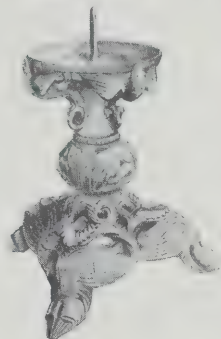
A 12th Century "chandelier" of gilded bronze, formerly part of the treasure of the Cathedral of Mans to which it had been given by the Abbot of Gloucester Cathedral



A pair of 16th Century snuffers in the form of a bird. The odd little feet were to pick up the burnt wick



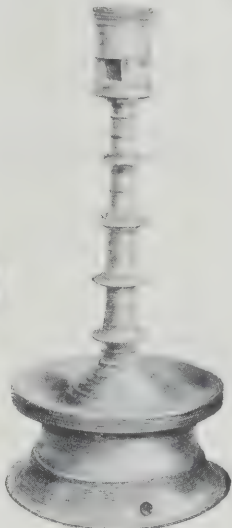
A group of old rush light burners, the oldest at the left showing no candle socket. See how you can "burn your candle at both ends"



Candlestick used in the 11th Century. The earliest form of stick always shows the spike for holding the candle



An early example of the socket-stick, not used until the 14th Century. The irregular shape was thus made because candles were rolled then and not moulded, and this irregularity permitted them to fit



This type dates from the reign of Charles VII. The little entrance at the side of the socket allows the candle-end to be taken out, a precursor of the sliding stick of the 18th Century

how entrancing the spreading branches would look, bright with colored balls and little dancing lights. Especially if it is true that Martin Luther sponsored them. The Puritans must have approved of Luther! Now some folks say that Christmas Trees are just the far-a-way descendants of the mystic Ygrasdil, that magic yew with roots binding heaven and earth and all together, but I prefer the other legend that tells how Martin Luther, coming home late on Christmas Eve, and beholding the wonder and glory of the arching sky spangled with a myriad stars, tried to describe its radiant loveliness to his wife, and failing completely to reveal its holy beauty, went out, and bringing in a fir-tree, trimmed its branches with tiny candles, and said, "This is its earthly symbol. Shining like the Christmas sky, this is a Christmas Tree."

And while I am on the subject of Christmas Trees, may I tell you another story about them? The reason why our Trees to-day sparkle with glittering webs of tinsel? Well, once upon a time—all good stories begin that way!—Christmas Trees were hung with just nuts and gingerbread and candies and small blue and yellow and red candles, and everybody thought they were very pretty, and everybody wanted to see them. Even the house-animals came in to look and admire: the big dog, and the mother-cat and her kittens, the canary birds and, late at night, when nobody

was about, the little gray creeping mice. Everybody but the spiders! Because, you see, on Christmas Eve houses must be very clean, and even people who don't kill spiders, sweep them down and throw them out-of-doors. And so the spiders, very sad, went to the Christ Child, and told Him that they had

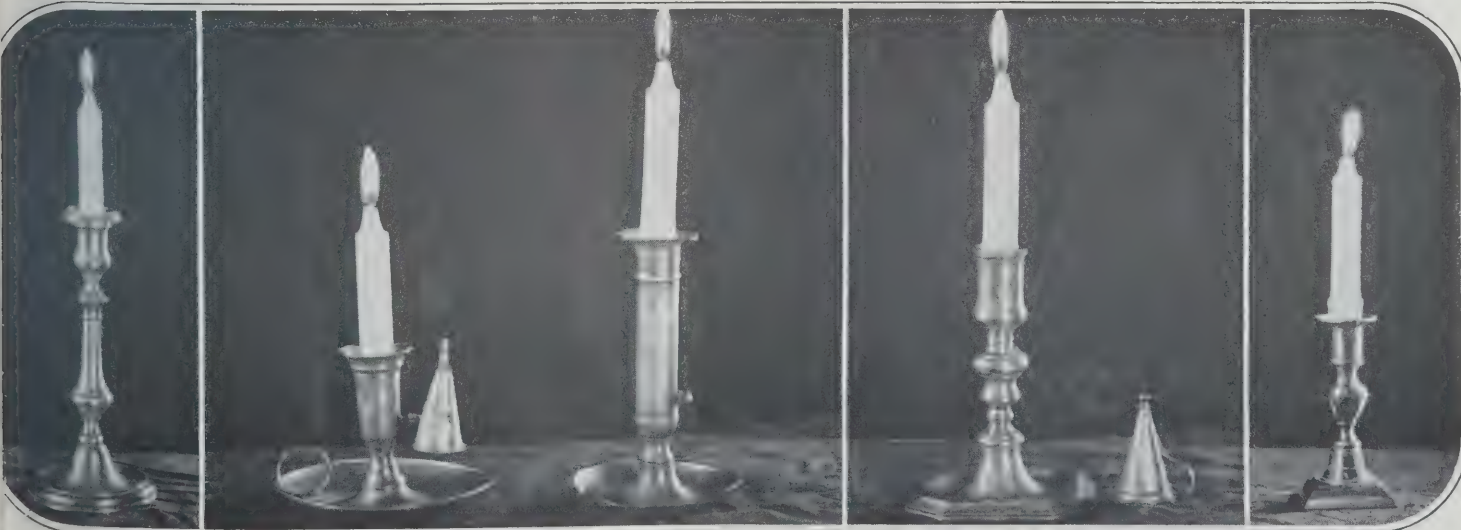
never seen a Christmas Tree, and He, taking pity on their longing, allowed them to go in and take a look. Now, as spiders are very inquisitive and very, very industrious, they ran at once to the Trees, and began crawling all about, in and out, and weaving their webs from branch to branch. And then, late at night, when the Christ Child came back to bless the trees, He saw that they were covered thick with cobwebs, and He knew how sorry and disappointed the children would be. So He touched the gray webs, and they turned into silver and gold, and the Trees were prettier than ever. And that's why we have tinsel on our Trees to-day.

Yet, even with Martin Luther, and the charm of this simple little German folk-tale, and enchanting as my friends tell me a Christmas in Germany always is, I think I'd rather make holiday in England. Perhaps I should speak more widely and say Great Britain; anyhow, in Scotland, I'd have a chance to see the Hogmanay processions. But think I'd choose Wiltshire; it is near enough to Somersetshire to have the wassaillers come round with their bowls and their candles, and I am very sure that in the remote and lovely West Country villages, waits would go about sing-

(Continued on page 318)



An early 18th Century Dutch candle-box that well may have held the Nikolaustag candles



A group of interesting candlesticks; at the left, a tall beautifully engraved French candlestick; second, two pewter sticks, the tall slender piece from France, the other with attached snuffer from New England; next a 17th Century candlestick and snuffer from Touraine; and, at right, a small Puritan candlestick, spared to shine in honor of the Christ Child



# Christmas in Colonial Days

Will Jackson

Illustrations by courtesy Metropolitan Museum of Art

**G**REAT-GRANDMOTHER Elizabeth King, when she was young, perhaps one hundred and thirty years ago, lived in a large house on Chesapeake Bay. There was a separate building for the kitchen; and lots of barns and stables for the horses, cows and chickens; and still more numerous cabins in which the slaves lived.

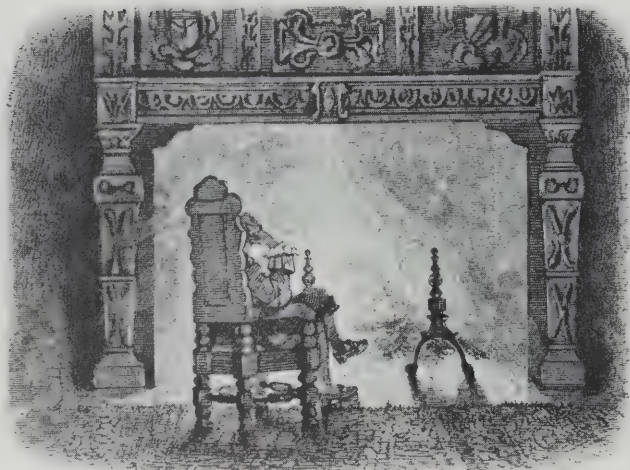
Elizabeth had never heard of Thanksgiving, but she knew that in the fall, when the harvest had been completed, the entire staff of cooks worked at making wines and preserves; cleaning and grinding grains; smoking and pickling meats; and at drying vegetables; all to provide a store through the winter. And particularly so that there might be a feast at Christmas time. This was the one time of the year when work was forgotten both by masters and by slaves.

Beginning Dec. 24th and lasting until Twelfth Night (January 5th), the gentry visited or received guests, taking with them their personal servants who helped to add to the gaiety of the cabins. There was little thought of religion in this celebration, although legends from all the world helped to create the customs that were followed.

For countless centuries, all peoples except those of the tropics had thanked their gods when the winter solstice was passed, and each morning the sun rose a bit earlier than the day before. The Romans celebrated this Saturnalia with elaborate feasts, and primitive folk in colder lands had legends which required careful observance of this day and which have influenced our own mode of celebration.

Elizabeth's family had brought from England a love for this time, when eating and drinking with family and friends became the first duty of man. The big house was decorated with Ivy, Holly, and Mistletoe. Elizabeth had never heard of a Christmas tree; but she knew that the Ivy held fame from the days of Rome; that Holly was the symbol of life here and hereafter; that Mistletoe in early English legend brought healing powers because it grew on the sacred Oaks. That its name came from mistle-tan, meaning the tine of a tree.

One of the guests mentioned that in some places, it was usual to remove one berry each time a kiss



From an early edition (1874) of Longfellow's "Hanging of the Crane," engraving by A. V. S. Anthony, after drawing by Mary A. Hallock

was taken; but a shout of protest voted this a "dour custom."

The only ceremonial part of the festivities was that of bringing in the Yule log. A huge trunk had been cut from an Oak, which legend says is sacred to Thor. All the household, including the guests, were divided so as to stand on either side the doorway, as the servants brought in the log. Elizabeth's father made a little speech asking that health and success attend those present throughout the new year. Then all the household in turn seated themselves on the log, with much tumbling on the part of the young folks. Part of the Yule log of the previous year had been kept, to be used in the kindling of the new log. This unburned portion helped to keep off lightning during the summer and to prevent other dangers during the year.

Uncle Chester was then invited to tell of the Saxon Christmas of old England, when it was not unusual for a baron to feast several thousand of his retainers. In these feudal days the food was cooked over fires in the open courts.

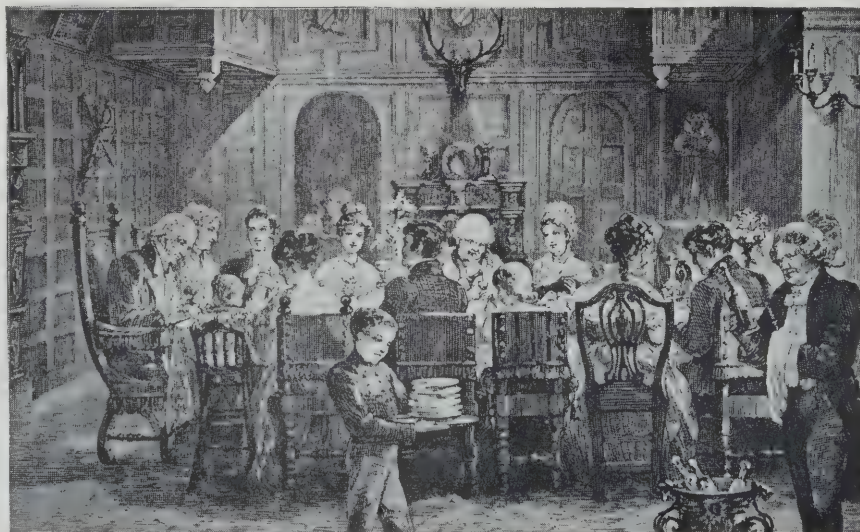
There were not tables nor chairs to seat so many, and Elizabeth nudged her brother when Uncle Chester told there were no forks and that even the fine ladies ate from their fingers. Tumblers were so named because they had no bases on which to stand, and the contents must therefore be emptied at one draught. Drinking was one of the important features of Christmas. The wassail bowl, from wass-hal, to be whole, full of strong drink in which floated roasted apples, was passed around continuously. Uncle Chester told how, in some lands, the Yule log was dedicated before it was cut, and the tree was saluted as it fell. Then it was christened with food and drink.

Fire is apparently closely associated with the spirit world, and the fireplace with the Yule log is made the important feature, this night when earth and paradise touch hands.

Then the crowd was very formally ushered to the dining-room, where the table had been extended to accommodate fifty people. The children were seated together in the adjoining room, much to the joy of two mischievous cousins, and greatly to the sorrow of the little girls who felt the need of Mother's protection. The older folk ate and drank and talked and laughed for an interminable time—for two whole hours or more. Then there was dancing and gambling for the grownups way into the following morning. The children played games or whispered and gossiped until from sheer exhaustion they fell asleep, when their colorful mammies carried them off to their beds. There was no hanging of stockings, for these children never heard of Santa Claus.

Of course the visitors brought gifts, but the idea of presents from some saintly or mysterious source never had become known to the children. Particularly did Elizabeth love her Uncle Ebenezer, who was captain of a ship, and who brought what was extremely precious, a real European doll, and a strange box of sweets, and also a large hat. The boys most enjoyed Cousin Reuben, who came from the wild lands beyond the Cumberland. He knew Indians, had fought with them, traded with them, and had many exciting stories to tell.

The great rooms were lighted by candles, or also being placed in each window, with blinds open so that the light shone over the roads and fields.



After an illustration by Mary A. Hallock for Longfellow's "Hanging of the Crane"

(Continued on page 325)



# Yuletide Festivities

# in Oldentime Fashion



**The Wassail**

*From "Christmas with the Poets" (1851) illustrated by Birket Foster*



**Christmas Eve**

*After a drawing by Mary A. Hallock for an early edition of Longfellow's "Hanging of the Crane"*

Illustrations by Courtesy  
of the  
Metropolitan Museum of Art



**Bringing in the Boar's Head**

*Pictured by the English artist Birket Foster (1825-1899) in "Christmas with the Poets"*



**Fireside Carols**

*The family sing "A Carol on the Birth of Christ" (illustration by Birket Foster)*



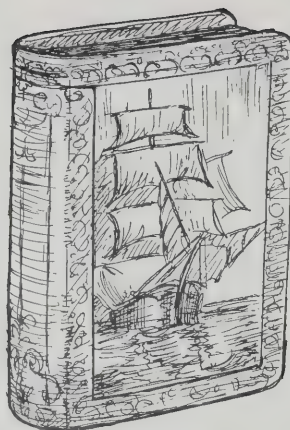
**Under the Mistletoe**

*Drawn by Birket Foster for the poem "Christmas is a' Coming"*





A copy of old Stiegel green glass is this vase 8 inches high with engraved basket design (\$5.00)

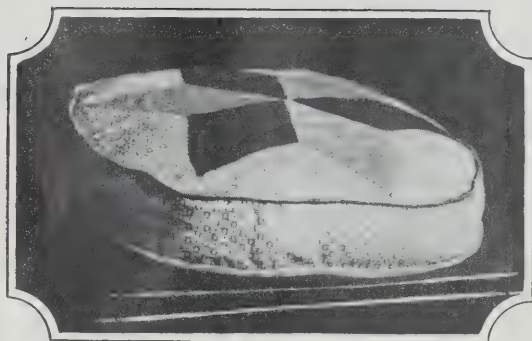


Match packs are desirable gifts. In colored hand-tooled leather these may be had for \$1.00



In dark amber glass this vase in thumb cut design is 12 inches high—a most acceptable gift (\$3.50)

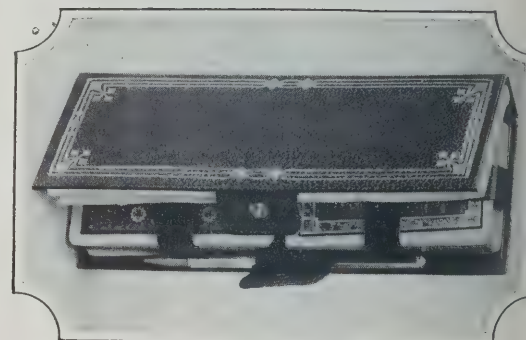
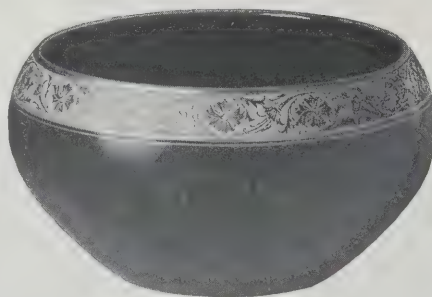
## Attractive Gifts at Small Cost



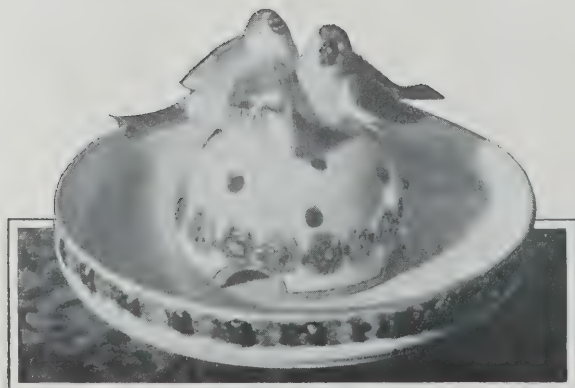
A tuck-in cushion in hand-pieced quilt patches of old, fadeless calico (\$5.00)

*Photographs by courtesy of Ovington Bros., Anna M. Laise Phillips, Alice Foote MacDougall, Elizabeth H. Pusey*

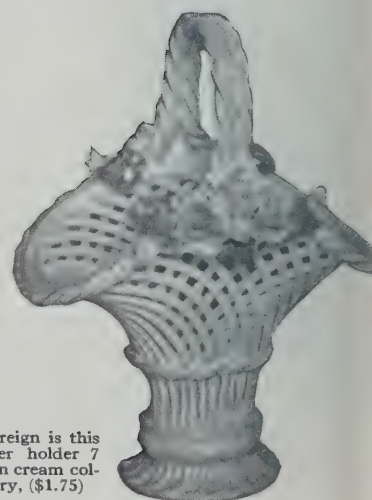
A black bowl always lends a distinctive note. This is unusually pleasing with its wide border of encrusted gold at top. 7 inches in diameter (\$5.00)



Of leather with gold tooled design this compact bridge set holds cards, score pad, etc., and comes in blue, brown or rose leather (\$5.00)



Of imported Italian pottery this little flower holder lends a gay note of color wherever used. The bowl is 9 inches wide, at \$4.50. The center flower holder 4 inches high costs \$2.95

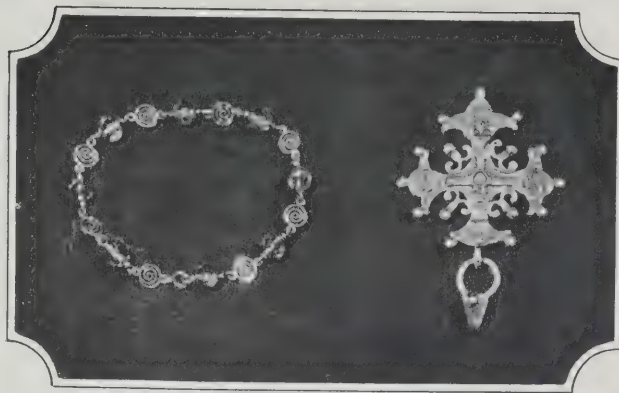


Typically foreign is this Italian flower holder 7 inches high in cream colored pottery, (\$1.75)

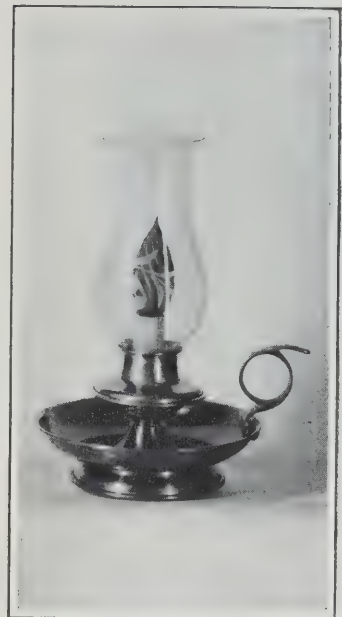




Well named the "Monastery Bell" is this soft-toned dinner gong of brass (\$9)



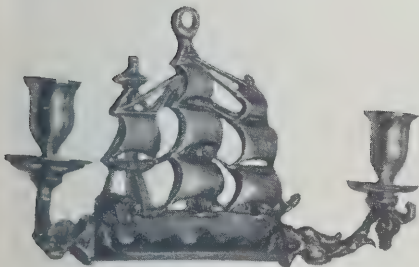
Individual and distinctive is this silver hand-wrought pendant at \$9



Holding the quaint loveliness of an old candlestick, this completely wired electric lamp of brass costs but \$8.50

## Gifts to be Had from \$5 to \$10

*Photographs by courtesy of George Jensen, Yamanaka & Co., Boston Arts & Crafts, Mitteldorfer Straus, Lord & Taylor, Ovington Bros., L. H. Vaughan, The R. C. Heather Co.*

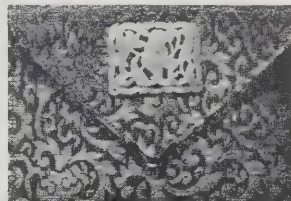


A gift for any room in the house is this brass sconce at \$6



Of solid silver hand-wrought is this spoon with its graceful unusual handle (\$6.50)

This brocade envelope purse with real jade ornament comes in all colors at \$6



A gift unique would be this pewter inkwell 4 inches high at \$6



A new shaped fan vase is this of green glass with engraved design (\$5)

Any Dickens enthusiast would prize this enamelled tin waste basket with its colored picture from Pickwick (\$6.50)

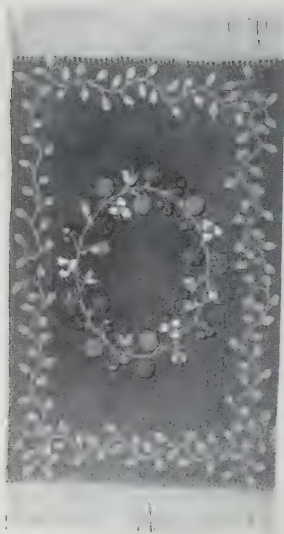


Decorative as well as useful is this cigarette jar and four ash trays of Bohemian amber glass (Set \$7.50)



# Christmas Gifts from \$10 to \$15

Photographs by courtesy of Anna M. Laise Phillips, The Cowan Pottery Studio, Ovington Bros., Lord & Taylor, George C. Gebelein, James R. Marsh, Boston Arts & Crafts



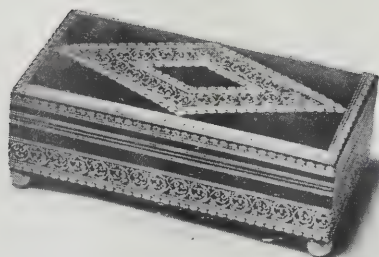
Raised crewel work in brilliant colors on a black background makes this early Dutch "Victory Wreath" attractive for wall panel or table cover (\$15)



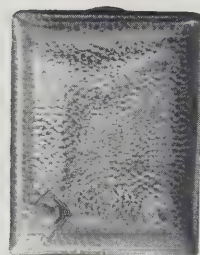
The odd plate is always acceptable; this of crystal with black painted design makes a particularly desirable gift, (\$10)



With the "Half Moon" in silhouette this hand-forged wrought-iron candlestick has its candle sockets wired for electricity at \$16



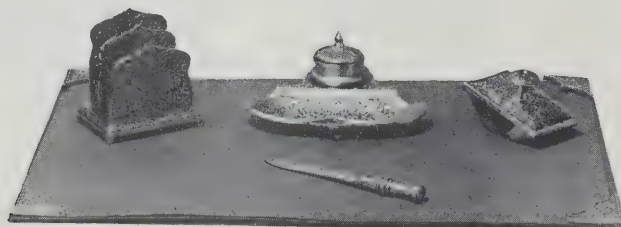
A tricky cigarette box is this of gold tooled brown leather. When the lid is lifted there is music in the air (\$15)



Solving the question of a gift for a man is this hand hammered sterling silver cigarette case, gold lined (\$14)



Acapacious usable wastebasket is this of blue, red, or brown leather, with old world maps as a decoration (\$10)



Unusually attractive is a desk set of heavy metal finished in brass, the whole in scroll design (\$15)

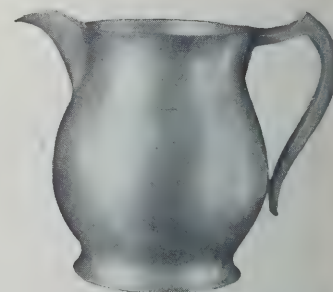


Unique both in design and in its pottery this flower holder will lend a gay note of color to living room or sun room (\$11)



The spirit of the garden seems caught and held in this white nymph atop

the flower holder in the bowl, the cost of both bowl and figure being only \$11



An Early American antique pewter cider pitcher 6 1/2 inches high is a gift to be prized and treasured (\$15)



# Unusual Gifts from \$15 to \$20

Photographs by courtesy of George C. Gebelein, Carbone, Inc., The R. C. Heather Co., Alice H. Marks, United Arts and Crafts, Altman & Co.



Two electric early American brass finish lamps, wired complete, with frosted flame bulbs and clear cut globes makes this a gift to be desired (\$18)



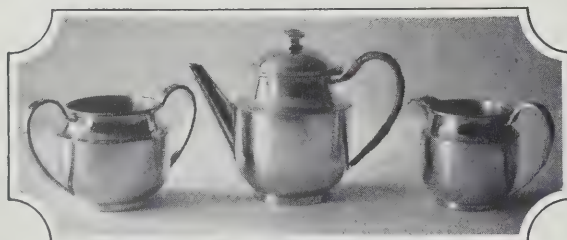
"A pair of Aces" is a well chosen title for this signed etching 9x12 inches at \$15



With the adjustable panel of transparent mica a fireplace screen 66 inches high lends an old time touch to the modern hearth (\$18)



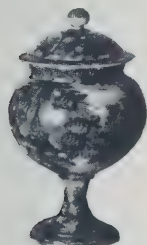
The traveller will find comfort and convenience in a travelling pillow of lavender suede leather with pocket for book, pillow, etc. (\$20)



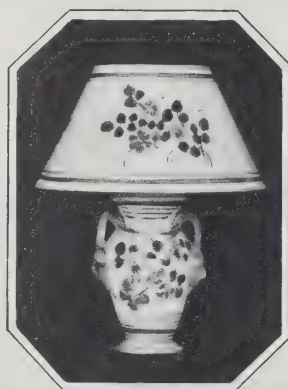
In this practical pewter tea set the handle of the tea pot is wound with wicker with colored strands interwoven (the complete set \$18)



"If this be vanity, who'd be wise? Vanity let it be." A sterling silver vanity case at \$21



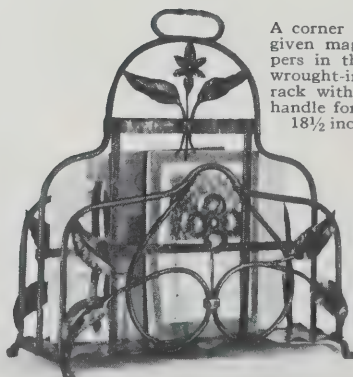
A decorated jar 12 inches high of Italian pottery is suitable for dining or living room. If wired it makes a most unusual lamp (as shown \$20)



A well chosen lamp can be the dominant note of a room. Of imported Italian pottery in gay colors this lamp may be had for \$20



Whether to hold accessories for a good smoke or to be opened up for tea such tables lend charm to any room (\$17)



A corner all their own is given magazines and papers in this hand forged wrought-iron magazine rack with its convenient handle for carrying about. 18½ inches high (\$20)



An example of the Spanish mode is an ivory Maiolica lamp with stripes in green, orange and brown with shade to match (\$17)



The interesting vase below is of Bohemian amber glass, 9 inches high and 6½ inches wide (\$7.50)

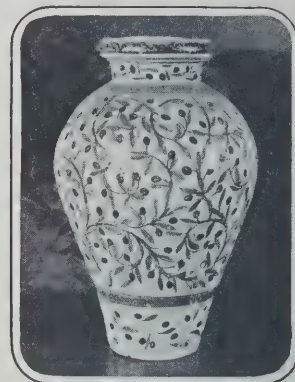


# Gifts for the Garden and Sunroom

Photographs by courtesy of Carbone, Inc., Sarti, Lucchesi & Co., Erkins Studios, M. Straus, Tamaoka & Co., Lord & Taylor, Ovington Bros., S. Pennock Co., J. J. Leinfelder & Sons, Inc.

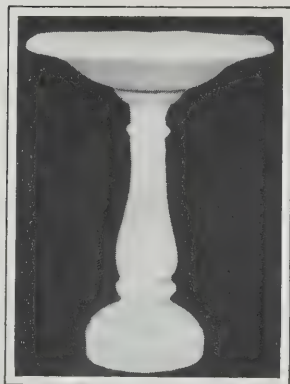


A very necessary piece of furniture is the little imported stool, Italian in every line. This is 20 inches high, costing \$30. The fan vase also comes from Italy and is both practical and colorful, 9 inches high (\$13)

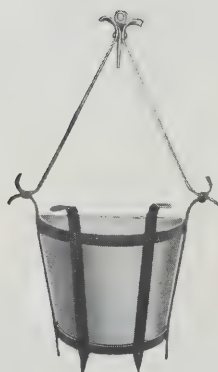


To garden, terrace or sunroom this oil jar from the Old World will bring a rich note of color (\$45)

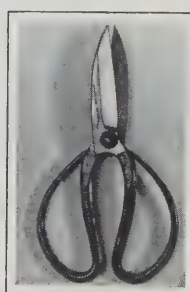
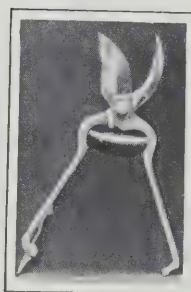
The bird bath at right is suited to either the large or small garden because of the simple beauty of its lines, (\$15)



To count none but sunny hours is the work of this bronze sundial that is 10 inches wide and costs \$9.90



The wrought-iron wall pocket at left has a copper cup 5 inches high for flowers. The bracket itself is 17½ inches high and 9 inches wide, (\$3.25)



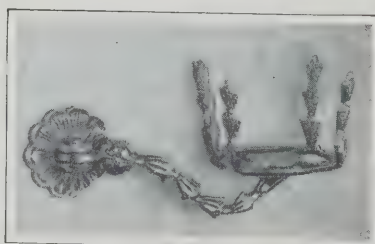
A delight to every flower lover are the two pairs of cutting shears above. The one at left in all steel at \$1.50—those at right with handles of Japanese lacquer at \$1.50



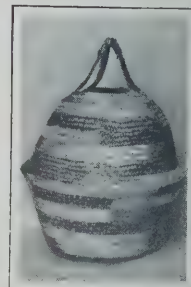
What garden or terrace would not be the lovelier if it held one of these old strawberry jars from Italy! Height 15½ inches, 13½ inches wide, costing \$20 with iron stand \$5.50 extra



Even the smallest terrace or wall may have a fountain to splash joyously over this stone frog, 10 inches high (\$16.50)



Bearing a pot of drooping vines this quaint brass holder lends an interesting note to sunroom or veranda (\$2)



In gayest colors the hand-woven collapsible rainbow basket above is distinctly ornamental as well as an important part of every gardener's equipment (\$2)



# Distinctive Gifts for Men

Photographs by courtesy of Ovington Bros., James R. Marsh, Carbone Inc., The Distinctive Weather-vane, International Silver Co., Samuel Edelman



This black leatherette case with its equipment is a valuable addition to the belongings of the man who travels or stays at home; 9 inches long, 7 $\frac{3}{4}$  inches high, (\$20)

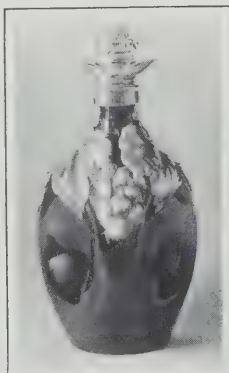
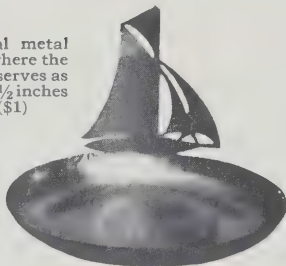


As shapely and small as a fountain pen this repeating razor holds supplies of blades that slip into place when plunger is pulled. Of metal with shaving head gold plated there are no small loose parts to cause delay and trouble, (\$5)



This convenient table is of Spanish tile in bright blues and yellows with supporting stand of wrought-iron. 20 inches high at \$18.50

A practical metal ash tray, where the silhouette serves as a handle; 4 $\frac{1}{2}$  inches wide, (\$1)



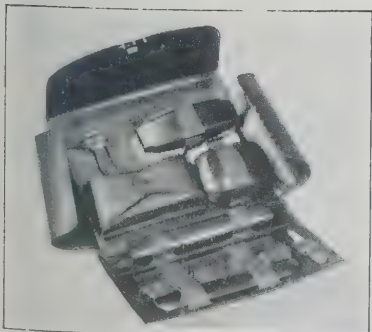
From Denmark comes this quaint pinch bottle of dark green glass with the decorative motif in pewter; holds 1 $\frac{1}{2}$  pints (\$10)

Below is an interesting lamp for smokers, combining lamp, ash tray, bowl for pipes, and match box holder. Electrically equipped with parchment shade complete, (\$12)

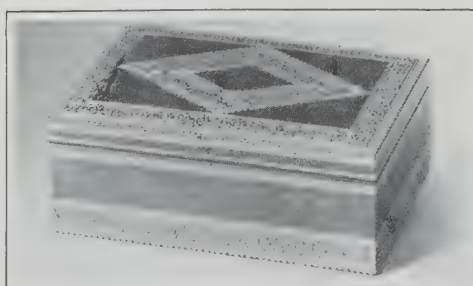


Always dependable like as their living prototype, is a pair of these Scottish terrier book ends in antique silver at \$5

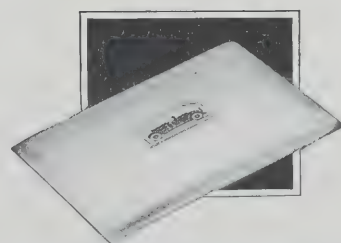
Of sterling silver is the dice box with ends of glass. It is filled with water—the dice floating to the top when turned (\$5.50); and, below, the automatic pocket lighter is of silver plate (\$8.50)



A leather travelling case completely fitted and most compact, 9 $\frac{1}{4}$  inches long (\$12)



A Florentine leather humidifier in brown with gold tooling. Inside partitions are adjustable for any size cigar or cigarette; 9 inches long (\$18)



Simple in design this sterling silver cigarette case comes in pocket size (\$17)



# Christmas

Ellen D. Wang

Photographs by courtesy of Furness-Bermudez Line, Cunard S. S. Co., Canadian Pacific R. Co., Los Angeles S. S. Co., and Matson Navigation Co.



Tobogganing on Dufferin Terrace, Quebec, is more than just a sport—it is the experience of a lifetime!



A glimpse of Palm trees and moonlight in Hawaii, that Paradise of the Pacific where the climate is unchanging and every month is May

SO MANY Christmas gifts to choose from; so many loved ones to give to! Each must have the best, something to tell throughout life's coming days of the loving thought of the giver! What shall that gift be? There is one gift which more than most others will bring a fine sense of pleasure to both the donor and the receiver—the gift of a trip.

All the romance of sailing the Spanish Main may be held in such a gift; all the daring and venture of a discoverer, for after all, we are

discoverers when we visit a new land for first time. Columbus may have seen West Indies before we did; Balboa have scanned the Pacific from that "peak Darien," but for us the actual discovery comes when we see it for the first time. A thrilling gift indeed and one that may be timed to come into fulfillment after the holidays so that as the Christmas stocking emptied by the home fireplace, there will be left the joys of anticipation. Or it may be given for such time as to let this Christmas stocking be emptied in new climes with Christmas spent in a new way, perhaps with Christmas pudding piped in on a modern "liner," or with, perchance, Father Neptune in command of the ship in southern waters as it bumps over the equator. Perhaps the gift might be a trip to Hawaii, the "land

the rainbow," dream lands where it is always May, a place for recreation, for romance; "where the air is like velvet to the cheek and the waves at Waikiki are velvet to the body," where surf-board riding has been likened to standing on a comet's tail, a spray of blue gold and diamond.

More and more such trips becoming gift supreme and planning them, roads, steamship lines and tourist agencies not only studying the most attractive routes



Pictures such as this of blue waters framed in Pines greet the traveler at every turn



"The living world is, after all, the greatest show on earth. Life's incessant parade is a moving picture unequalled by no other. The human drama is the first of human interests. Color, history, romance and strange variety fill the days and nights of a voyage over the changing face of the world."

—From "Cruises Supreme."



places of interest but they are taking care-  
thought of the needs and problems of the  
er to iron out all possible unpleasant  
sles in the magic carpet of travel. There  
extra charge for having some agency plan  
up its entirety and secure such accom-  
modations as bring the greatest comfort and  
of mind to the tourist. Moreover,  
n cruise definitely planned throughout,  
ect cost of each step of the journey can  
known in advance with the way for each  
arefully paved. The problem of for-  
dng parcels to and from all foreign coun-  
will be solved; passports and all docu-  
nt required by foreign countries will be  
ercare of; travelers' checks and letters  
redit be issued and foreign money ex-  
nd on favorable terms; hotel reservations  
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Traced Temple of Queen  
at Thebes in Egypt,  
by lofty cliffs on the  
side of which are the  
tombes of the Kings!

Perpetually bathed in sunshine is Nassau, the capital of the Bahamas where Palm-bordered roads and shores and masses of gay colored flowers create a fairland

Gibraltar is not only a huge rock guarding the Mediterranean portal, it is an interesting town of many nationalities

colorful roofs atop the low white buildings, the cathedrals and the ceaseless murmur of foreign voices make this the most picturesque and romantic part of America! Trips to these Islands may be had on almost any day and over many lines, each featuring some unusually interesting parts of the Islands. None however, give the traveler greater variety of nationalities and places of historic interest than the tours of the Furness-Bermuda Line, trips lasting from 21 to 23 days, round trip rates \$1.75 and up, this an

(Continued on page 316)







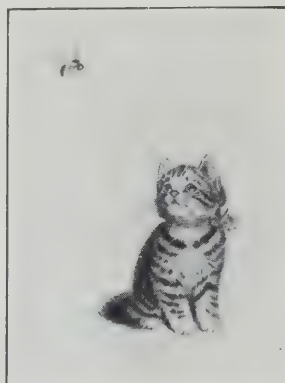
Attractive furniture for his room is a lasting gift that appeals to every child and inspires in him a responsibility for his own possessions

## Gifts Too Large for the Stocking

### A. Louise Fillebrown

*Photographs by courtesy of Childhood, Inc., Mark Cross Co., United Arts and Crafts, International Silver Co.*

**T**HERE is an ever-growing desire to make of children's gifts something that will be a little more than an easily broken toy or an article of which they will soon tire. Gifts that will develop in the small boy or girl a love and appreciation of beauty in his or her own personal belongings, gifts that may stir a sluggish imagination and so possibly influence both the character and the whole future of the small person, are being given in increasing numbers each year. And these will not fit into the Christmas stocking, perhaps will receive but

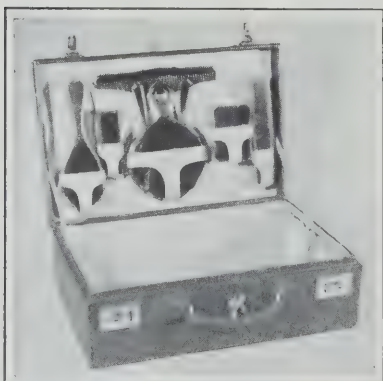


A signed etching appropriate for the child's room

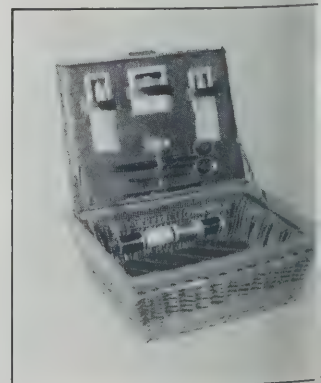
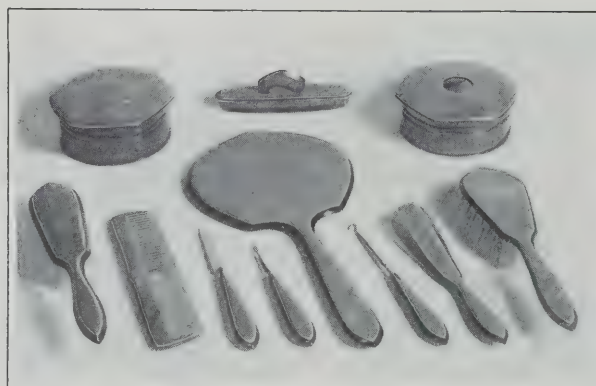
scant notice on Christmas Day, but they will be prized increasingly as time goes on.

One never-ending source of satisfaction for most children is a well-loved collection of books, and nothing can grow more interestingly than the library of a story-loving child, which as a rule has for a foundation treasures of the children's old stand-bys, such as Stevenson, Kipling, Louisa Alcott, Ba James Fenimore Cooper and Sir Walter As the child grows older and taste develops, "grown up" authors may be added.

*(Continued on page 340)*



The fitted suitcase for the little girl is equally useful as a week-end bag for her as she grows up; and (at right) the complete toilet set will last for years



A well-stocked sewing basket is a delightful "grown-up" gift for the little girl, a one which she will keep and use for time





*Richard Lovenfeld, Photo.*

#### GARDENING ON A LAKESIDE

Gardenesque treatment of the shore line against the natural background of evergreen forest gives a welcome touch of brilliancy. At the home of Mrs. Jones, Gravelly Lake, Tacoma, Washington



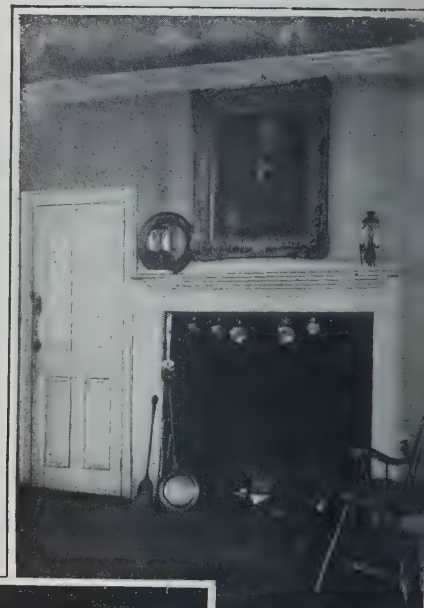




Beautiful old mantel moved from a farmhouse and now fittingly set in the home of Mr. James Boyd, author of "Drums" and keen appreciator of our Revolutionary heritage; Weymouth, Southern Pines, North Carolina; Aymar Embury II, Architect



"But a sight sae delightfu' I trow I ne'er sp  
As the bonny blithe blink o' my ain fireside  
Elizabeth Hamilton (175



Simple in design and odd with its abbreviat is the fireplace above has kindled for more century of Christmase in 1792, the house was by Samuel E. Smith ernor of Maine 183 and is still owned descendants

Pleasant this fireplace with its antique accoutrements and its air of peace in the breakfast room of a Pennsylvania home





# Where the Yule Fires Burn

Photographs by Eddy's Studio, Margaret O. Goldsmith, John Wallace Gillies, Philip B. Wallace

Ample-mouthed, backed with interestingly patterned brick, faced and hearthed with stone this is a gathering place indeed for winter evenings. At South Norwalk, Connecticut, Mr. Waldo Sheldon's house; Frank J. Forster, Architect



Norman days have left their mark on this fireplace designed by Mr. Frank J. Forster, Architect, for his own living-room at Great Neck, Long Island



Another chimney place of unusual design at Mr. Sheldon's home (see left also)



# What the Well Dressed Table Will Wear

Amelia Leavitt Hill

Author of "Redeeming Old Homes," "Garden Portraits," etc.

Photographs by courtesy of Linen Damask Guild, International Silver Co., Copeland & Thompson, Inc., Rogers, Lunt & Bowlen Co.

**I**N THESE less spacious days when hospitality is handicapped by high prices and soaring rents it is seldom easy and sometimes impossible to hold festivities in open handed, old-time manner. However, even the apartment dweller has visions of her own in which hospitality, though of necessity more limited, is none the less hearty, and for the Christmas table everywhere—whether in city house, apartment, or country home—there are certain essentials.

First of all, let us consider the foundation upon which the whole is to be built and see how it may best be made appropriate to its function. A cloth is the foundation *de rigueur* for the Christmas or any other formal dinner, and this, strictly speaking, should be of the finest of damask and plain save for a satin band about the edge. Perfectly permissible, however, is the damask cloth with a restrained design, and for the informal dinner this design may be of silver gray upon a background of what is known as "marron-glacé." Some housewives prefer embroidered or lace-trimmed cloths, but the more formal the dinner the more strictly is the plain white damask adhered to. Again, the exigencies of modern life—and the iniquities of laundries—have intervened and occasionally a woman prefers to cover her table with mats and runners rather than with the regulation cloth. This method, though not correct for dinner, is permissible for luncheon, and may be used when the Christmas dinner is served in the middle of the day, when it may masquerade not

over-much in such a guise. When this course is adopted, a word may be said here as to the details which are followed. A runner is generally used—either one wide one running down the center of the table or two narrower ones which cross each other at right angles in the middle. Of course, no centerpiece is used, nor doilies, where the places are set in such a way that the ends of the runners will serve a similar purpose. At the

other seats doilies are placed, and the ones are oblong in shape. Napkins, when to be used with runners and doilies or a lace cloth are of the finest, edged with and decorated with lace inserts and eye. Of course, when the plain damask cloth is the napkins must be of damask of the same design, and should be perfectly plain for an embroidered monogram—which may as elaborate as one pleases—in the middle

of one side, so that when the napkin is folded in thirds it may turn its face to the world. Lunch napkins are embroidered on the corners and folded in quarters and then again in thirds diagonally so that the decoration is evident.

Forks, of course, are placed at the left of the plate and in the order in which they are to be used, beginning at the left. A fish fork, a large fork for the roast and a small one for salad are all that should be placed upon the table when it is set. Silver to be used with the other courses should be brought in when these are served, for a dessert a spoon and fork should be given every guest, after the English fashion, for though in this country both are not simultaneously used, done across the water, each guest is granted all the privileges of determination in the choice of what implement he shall employ.

To the right of the plate are placed the large dinner knife, the fish knife if this be provided, the soup spoon and the oyster fork, which last is placed diagonally, the tines lying toward the soup spoon and the handle projecting "katter-corner" to the right.



A correctly set luncheon table, where cloth and matching napkins are used



A dinner table set attractively with silver and crystal, with the less formal runner and doilies of filet





Three perfectly appointed tables: above, an informal arrangement; next, a dinner setting; and below, the more formal luncheon table set with Spode china

A small silver or even a glass dish of salted nuts should stand before every plate, and either individual pepper and salts, or the monumental ones which stand upon two or four corners of the table, are perfectly correct. Head-and-butter dishes are never seen at the formal dinner, since butter is not served.

Each cover should, of course, bear a service plate. Upon this the dish containing the first course, be it appetizer, oysters or fruit, is placed, and when the first course is removed the service plate remains. The same procedure is followed with the soup—which is, of course, served in the pantry—and the service plate does not make its disappearance until the maid or houseman lifts it with one hand to put in its place the plate containing fish, if this is to be served on the table, or when it is passed—as is more generally the case—replaces it with a hot and empty plate just before passing begins. The idea, of course, is that no place could ever be without a plate before it.

Now, and perhaps most important of all, let us consider the decoration of the table itself. The centerpiece, first, calls for recognition. Any arrangement of fine flowers may be used, but the distinctive of the season will be found by far the most attractive. By some instinctive feeling all the world seems to have adopted red as the Christmas color, and red roses or hollyhocks make a very lovely decoration. Another, most suggestive of the season, is the tiny Christmas tree adorned with minute balls and lights, hung with diminutive cornucopias and festoons of tinsel. A real tree of the desired size may readily be had, but one of the artificial ones so often seen will keep from year to year, and



under its gay trappings can hardly be told from one of more natural origin. A particularly charming table was laid about such a little tree, and from the fixture above it (which was, of course, not lighted) ran four red ribbons each of which ended in a sash and bow about the waist of each of the tall silver candlesticks which held the four corners of the table. The candles were shaded by pale green shades on which bloomed flaming poinsettias, the candies in the silver dishes were in red, while the snowy white of the cloth, the deep rich red of the decorations and the gleaming of glass and silver made a picture which those who saw it will not soon forget.

Of course color is popular to-day in table decoration as elsewhere, but there are hostesses who prefer the spotless white which has long distinguished our tables. For them it is possible to concoct a delightful Christmas decoration, taking the color scheme from the snow and ice outside. Another table was once decorated in this way with fine effect. Here the center was held by a great silver jug filled with white roses and feathery asparagus; four candlesticks of silver at the corners were topped by silver shades; silver dishes of white and silver bonbons were placed upon the cloth amid lengths of Christmas tree tinsel and scattered candies wrapped in tinfoil; and as a final touch long white ribbons from the central fixture ran from above to bows upon the candlesticks, like the red ones earlier described, the whole forming a sparkling and exquisite effect in white and silver.

The glassware for the Christmas table must not be passed by, in view

(Continued on page 314)





# The National Garden Association

*Formed to promote the annual observance of National Garden Week*

LEONARD BARRON, F.R.H.S., President

**Honorary Vice-Presidents:** J. HORACE MCFARLAND, MRS. FRANCIS KING, MRS. RUSSELL TYSON, MRS. THOMAS G. WINTER, MRS. SAMUEL SLOAN, MR. FREDERICK NEWBOLD, MR. ROBERT PYLE, MRS. JOHN D. SHERMAN.

**Coöperating Societies:** SOCIETY OF AMERICAN FLORISTS AND ORNAMENTAL HORTICULTURISTS; NATIONAL PLANT, FLOWER AND FRUIT GUILD; AMERICAN DAHLIA SOCIETY; AMERICAN IRIS SOCIETY; ONTARIO HORTICULTURAL ASSOCIATION; AMERICAN FORESTRY ASSOCIATION; WOMEN'S NATIONAL FARM AND GARDEN ASSOCIATION; WILD FLOWER PRESERVATION SOCIETY; NATIONAL HORTICULTURAL SOCIETY; THE AGASSIZ ASSOCIATION; THE SCHOOL NATURE LEAGUE; SOCIETY OF LITTLE GARDENS.



**W**ITH the coming of another Christmas season, we are again brought face to face with the yearly problem of the use of Christmas greens and trees. There is story and romance, old creeds and customs so intimately bound up with the use of Holly and Mistletoe, of Ground-pine and Pine trees that we have all wanted them about us at Yuletide. Unfortunately, we have desired them not wisely, but to such a degree that far-visioned folk today find that they must no longer use them if the whole beloved group of Christmas plants is to be saved from extermination. In lieu of the Holly and Pine they are using such substitutes as garlands of Poinsettia, White Pine, Hemlock or Arborvitae, and other clippings and trimmings from their own trees. Also are they finding much beauty in Juniper berries, Partridge berries and the bright red-beaded sprays of the Barberry bush. And these folk are also sponsoring the very beautiful and rapidly growing custom of having living Christmas trees. On thousands of lawns such trees are being planted to be lighted at Christmas-time, not for the gratification of the few but for the pleasure of the many.

Back of this movement stand the hundreds of garden clubs, the Wild Flower Preservation Society, the Living Tree Guild and many state and national societies who realize that unless tree conservation becomes a fact and not a theory this country of ours will not only be without *Christmas* trees but *any* trees, and that in this present century! It is no unimportant matter, this of restricting the cutting of young Pines and Spruces when one thinks of the carloads shipped to every city and town at holiday times! To make one case of Holly such as we see in all the large florists' shops, over 600 years of growth must be used, while one large wreath uses up two years of the finest young, berried twigs. One yard of Laurel-roping such as we delight to have in our churches represents 20 years of growth.

Each individual, church and community is responsible in this matter and we have but to consider the work accomplished in the city of Des Moines, Iowa, to realize how much beauty can be produced by living trees, and what can be accomplished to prevent the Christmas destruction in our woodlands. The following account was written at our request by Mrs. Addison Parker, who for a long time has led the garden club of this city in many such worth-while projects.

Each season more living trees are added to the grounds of Des Moines' homes. Last winter with the ground completely blanketed with snow, throughout the entire holiday season the lighted trees produced an effect exceedingly lovely. There has been quite a surprising variety in lighting and in the

types of trees used. A home with a formal entrance may have a pair of pyramidal Junipers or Arborvitae lighted at each side of the doorway, or, there may be a large evergreen, Pine, Spruce, Fir or Hemlock, planted on the lawn away from the house. This may be twenty-five feet in height with fifty or more lights on it, or the tree may be very small with but half a dozen lights.

Some trees are decorated with white frosted lights only, which gleam like silver stars against the snow. Many of the lights are colored, green, orange, red, and blue. Since the outdoor lighting has increased, electric bulbs for the purpose have been improved. The electricians now furnish a bulb the color of which is not affected by moisture. Our electricians are most helpful too, in furnishing proper material for the decoration of the trees. They use a moisture-proof wire with sockets at intervals of about three feet. Usually the connection is made from one of the entrance lights of the house. It is not necessary to have a large, imposing tree to give a pleasing result: I recall last Christmas one of the most charming effects was obtained with the use of three tiny Hemlocks each with three or four colored lights. The house itself is situated on a prominent knoll and the little evergreens were planted and lighted just below the brow of the hill.

A number of people who had not planted living trees in their grounds or who were living in rented houses or apartments, bought live evergreens in tubs and placed them on their porches and decorated them. To me, these little lighted trees at the entrance doors were particularly lovely, seeming to suggest the hospitality and Christmas spirit within. In Des Moines our trees are lighted over a period of about two weeks, from a little before Christmas until after New Year's Day.

There is another reason for my enthusiasm for the living Christmas tree. Usually our winters are quite long and the evergreens furnish the only green in an otherwise drab landscape. Our soil and climate are not suitable to Rhododendrons and some of the other broad-leaved evergreens, so the trees seem to fill a real need. And is there anything lovelier in the winter landscape than a stately spruce, a towering Fir or a weeping Hemlock whose branches are weighted down with snow?

**A**T PASADENA, California, this same form of conservation has long been practised, down a street one mile long and called Christmas-tree Lane! Surely the very spirit of Christmas as well as of conservation must hover over this lighted boulevard which is pictured so clearly in the following letter from P. M. Grant of that city.

In the illuminated Christmas-tree Lane, the trees are graceful Himalayan Cedars known as Deodars or Trees of God. For more than a mile they stand in unbroken rows on both sides of Santa Rosa Avenue at the foot of Mount Lowe in Altadena, a suburb of Pasadena, overlooking the city and valley below. Each year, at Christmas time, the Kiwanis Club of Pasadena, with the coöperation and assistance of the Municipal Lighting Department, illuminates the trees with thousands of colored electric lights and from all parts of southern California people come to view the unusual spectacle.

The illumination begins on Christmas Eve and extends through New Year's night. Each Christmas Eve, members of the Kiwanis Club, city officials and thousands of spectators gather at the head of Christmas-tree Lane. There is a short program of music, a brief talk by officials and then the Boy Scouts touch buttons that turn on the thousands

of lights. The crowd, headed by the band, city officials and the members of the Kiwanis Club, parade down the avenue singing Christmas carols. Each night thereafter the lights are turned on from six o'clock until nearly midnight and the avenue is thronged with people from all over southern California as well as hundreds of others who have journeyed from all parts of the world to attend Pasadena's annual Tournament of Roses on New Year's Day.

The trees belong to the *Cedrus Deodara* branch of the Cedar family and are natives of India where they form extensive forests in the Himalayas. In their native habitat they often grow to be 150 feet high and as much as 8 feet in diameter.

In such community interest and coöperation there is a sort of conservation, too, which is quite as necessary as that of trees. This is the saving of an old-time neighborliness and community spirit that seems to be rapidly passing away in our lives so filled with modern rush and pressure.

**A**NOTHER fine Christmas plan is that outlined by the National Plant, Flower and Fruit Guild in their Christmas appeal:

Why not preserve the vanishing supply of evergreens and interest the children in reforestation by giving small live Christmas trees in gay tubs or pots these to be transplanted to the yard as soon as weather permits? There are very old ladies, and sick mothers, and wistful cripples in every community throughout the country who would be happy if they were to receive a small Christmas tree growing in a gay pot, which they could care for and enjoy during the winter. These little trees would not come from our forests but from nurseries. Will you include the presentation of these little trees as part of your Christmas program and stand sponsor for the plan in your community? The National Plant, Flower and Fruit Guild (at 70 Fifth Avenue, New York City) will be glad to supply the names of places accessible to you where such trees may be purchased.

To carry out such a plan successfully, there should be a committee of representative people, school churches and other organizations. A list should be secured from social agencies of sick, aged, crippled and other shut-in folk; a fund for purchasing the trees should be raised and committee should be appointed to attend to ordering the trees, to planting them in paper pots, to distributing them, and then, in the spring, to aid in planting the little trees out-of-doors.

This is an appeal that will interest every garden club and will be adopted by many. In the end that not only may the trees be saved but that Christmas may take on a new meaning in the heart of many a home-bound person to whom the little tree has brought a whisper of "good will to men."

The National Garden Association sends to each and every garden club the best Christmas wishes and an offer to help with all club problems and of a free constitution programme and bylaws for the formation of such clubs.

Address the Association at Garden City, New York.

ELLEN D. WANGNER, Secretary



**COLOR SERGEANT**  
(Lyndora Gardens)  
Saffron bronze Decorative.  
Winner at Camden and Philadelphia



**ALICE WHITTIER**  
(Success Dahlia Gardens)  
Certified in four trial grounds  
and winner as most beautiful  
flower at San Francisco. Light  
yellow with bright silver tints.  
Hybrid-cactus



**ELITE PEACH**  
(Kennedy)  
Winner of the Undis-  
seminated Seedling in  
the best quality show  
of the year, Red Bank;  
Decorative in form



# The 1926 Dahlia Roll of Honor

A Report of the Outstanding Varieties in the Eastern Shows

Derrill W. Hart

**I**N THIS report our chief concern is to tell what were the outstanding Dahlias in the important shows in 1926, a record year for that flower.

We call it a record year because there were more Dahlias shown than previously, because competition was keener in practically every show, and because the Dahlia is doing a noble work in influencing hundreds of people to turn to horticulture as a hobby. It is largely for such hobbyists that this review is made, and more specially for those who have not had opportunity to attend a large show and to whom such a survey will be of assistance in making acquaintance with those outstanding varieties that were best in the show room and garden.

It seems fitting to take this opportunity to pay a tribute to the memory of Richard Vincent, Jr., President of the American Dahlia Society, whose death occurred in October. Mr. Vincent was familiarly known to hundreds of Dahlia enthusiasts as "Uncle Dick," and it is but justice to record now that he did more for the Dahlia than any other single person. More than his determination, more than his good fellowship, more than his actual work with the flower, it was his unbounded enthusiasm for the Dahlia that impressed us as

it must have impressed hundreds of other Dahlia enthusiasts. The American Dahlia Society may well be proud that it was established under a man of such vision, enthusiasm, and willingness to stand up for the Dahlia even before horticulturists generally saw the present possibilities in this spectacular flower.

The most instructive and interesting exhibit of the year was the Fisher & Masson display at the Sesqui-Centennial Show at Philadelphia; the best strictly commercial display of the season was the W. Atlee Burpee Co. exhibit at New York and the most artistic was the Dahliadel exhibit at New York. The most interesting and best staged show was the joint effort of the Dahlia Society of New Jersey and the Camden Dahlia Society in the Convention Hall at Camden, N. J. In addition, it had the best amateur exhibits and the largest number of good new varieties. The New York Show had more exhibitors and more spectacular commercial exhibits than any other show. It begins to look as though the American Dahlia Society has seen its opportunity in New York and is headed in the direction of a really spectacular Fall Flower Show. More power to it. The best "quality" show was that at Red Bank, New

Jersey, and the best specimen blooms by a single grower, in our observation, were at Englewood, N. J. (Dubois) and at New York (Griffiths).

It is significant to note that the raiser with the record for the most good novelties in 1926 in the Eastern shows is a Californian (Broomall), and, further, that the flower that won the prize as the "most beautiful in show" at San Francisco was an Eastern variety (Alice Whittier). Thus we see that novelties of merit are being grown in many sections now and that really good new ones will be welcomed by all, no matter where they originate.

## Novelties of Merit

This section includes all varieties not before listed in our comments on the Eastern shows:

**ELKRIDGE** (Griffiths)—This beautiful white Hybrid-cactus won the Garden & Home Builder Medal at the New York show for the best variety never before exhibited at New York. It is an exceptionally finely formed flower. The color is clear white. The petals are gracefully curved and of good substance. ElkrIDGE also won the Best White Bloom prize at Trenton. Previous winners of this medal have been Robert Treat, Herald-Tribune Elite, and Golden Sunshine (Mrs. Stout, 1915.)

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# Dahlias on the Pacific Coast

Warwick S. Carpenter

**F**ROM a standpoint of interest in the Dahlia, 1926, has been a great year on the Pacific Coast. The outstanding feature is the fact that the Board of Supervisors of the City of San Francisco this year declared the Dahlia the official flower of the Golden Gate City.

The Dahlia Society of California held its 11th annual show in the Palace Hotel, San Francisco, August 26, 27, and 28 and was notable for the number of varieties staged. The Garden & Home Builder Medal for the most worthy variety originated west of the Rocky Mountains, and never before exhibited before the Dahlia Society of California, went to Madrona by Mr. A. F. Shulte. It is a spectacular large, dark crimson Decorative. A vigorous grower on long, stiff stems, and an excellent keeper at this show.

The Sweepstake Prize for the best Dahlia in the show was awarded to the Lincoln Dahlia Gardens on Ambassador; while Alice Whittier, an Eastern variety shown by Charles Garrity, won as the most beautiful and perfect Dahlia in the show.

The Santa Barbara Trophy was awarded to Santa Barbara, the novelty originated by Frank D. Pelicano, and first christened Miss California. It is a large true formed Decorative of a beautiful new color, described by the originator as oriental fuchsia, and last year at the California State Growers' Show won as the best three year old seedling,

an attractive combination of white shading to silver and lavender at the center. The silver medal for best general display went to Frank Pelicano, and the Bronze Medal to Curtis Redfern whose Barbara Redfern was one of the outstanding new introductions at San Francisco. It is a magnificent Decorative of a beautiful two-toned color, shading on the back to rose. Bessie Boston Dahlia Farm took the honors for the best established three year old seedling and for collection of unregistered seedlings.

The prize for the best 12 blooms of commercial quality, entered on first day, and judged on last day, went to Western Pride shown by Aimee Hodgins.

For the display of Dahlias of New Jersey origin Jessie L. Seal was the winner, and also for baskets of autumn colors and Show Dahlias and for Pompons; other prizes went to Edymel Dahlia Farm, and Bessie Boston Dahlia Farm in that order. It is worthy of note to say that the Pompon is making many new friends on the Pacific Coast and competition was keen in all the shows.

The largest bloom in the show was Queen of The Garden Beautiful from F. C. Burns, and the best collection of Decorative Dahlias was: Amun Ra, Logan's White, Eleanor Martin, Mrs. Carl Salbach, Black Jack, Grenadier, Champagne, Halvella, Millionaire, Senorita, Golden Jubilee and Sunset from Star Dahlia Gardens.

The Pacific Northwest Dahlia Association

held its first annual show at Tacoma on September 23rd and 24th and demonstrated that the Pacific Northwest is not only an ideal place for Dahlias but that the class of bloom was the equal of any shown anywhere.

The outstanding varieties included Alvin, winner of prize for best twelve blooms Pacific Northwest origin, large Decorative Tyrian rose with golden halo at the base of each petal; J. W. Lee, Hybrid-cactus, an attractive combination of soft scarlet and orange exhibited by Lee's Dahlia Gardens and winner of the prize for best specimen bloom of Pacific Northwest introduction; Golden Emblem, large Hybrid-cactus; Elizabeth White, a new bicolored pink Decorative; City of Portland (Gill) Marcella Gill (Gill) a very soft pink with wonderful cutting possibilities; Helen Wilson (Shorey) a peculiar shade of dark pink was the second largest bloom in show; Winston (Porter) golden amber Hybrid-cactus; Shiraz Maxine (Setzer) a new pink that won certificate of merit at Northwestern trial grounds; Mrs. George Sheffield (Sheffield) a beautiful new Decorative, white, tipped with orchid tints (also won Certificate of Merit at the N.W.T.S. in 1926); Mrs. J. E. Runge (Showers) large crimson Decorative; Marmion (Mastick) one of the finest Dahlias in the Northwestern show, a splendid grower and a many-time prize winner; Allannah (Mastick) a new and much admired variety and an excellent keeper for cut flowers.

Of the Eastern Dahlias, Jersey's Beacon



**J. W. LEE**  
(Lee's Dahlia Gardens)  
A winner in the Pacific Northwest. Scarlet and orange Hybrid-cactus

**GRANDOLA**  
(Broomall)  
One of the many fine new Decoratives. Golden orange, very bright and rich



**EDNA FERBER**  
(Fisher & Masson)  
Large Hybrid-cactus with incurved petals, bright salmon orange in color



The award for the best 1925 seedling also went to Mr. Pelicano on the fine gold Decorative Crown Princess Louise. The Gold Medal for best general display, went to Mrs. Jessie L. Seal for the second year in succession. One of the outstanding Dahlias in this display was Mrs. Seal's Hybrid-cactus, Silverado. It is a large flower with

was the favorite and a prize winner. Jersey's Beacon and Greinberg's Golden Ruby were also much admired. Of California Dahlias, Eleanor Martin, Sis you, Mrs. Edna Spencer, Faith Gariba and Champagne were the outstanding varieties shown.

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*J. Walter Collinge Photo*

Home of the architect, Mr. George Washington Smith, designed for his own use at Santa Barbara, California





More than 135 years old and finely exemplifying the simple dignity of the early Spanish Mission architecture, this California ranch house is now the home of Mr. Earl Gilmore who entrusted the work of restoration to John Byers, Architect, and Charles G. Adams, Landscape Architect

## A Century-Old House in the Sierras



WHEN Father Serra and his devoted band of browned-robed monks pushed aside the flower-strewn grass to make way for their Mission buildings, they never dreamed that their reverent work would set a standard of architectural fitness destined to touch the whole land with beauty. They selected valleys watered by flashing rivers, guarded by rugged mountains, and raised therein their Missions in simple and fitting dignity, forming them of the very ground they were to stand upon, guarding them with high walls as the valleys were guarded with mountains, and put flowing fountains in each enclosed court, to match the flow and spirit of the rivers. Roofed with tile moulded across the thighs of the few Indians who crept to their side, with arcades and pergolas patterned from those in their own land, they created buildings of a special

By

Eloise Roorbach

Photographs by Viroque Baker

beauty, fine in proportion, simple in style, adequate for their needs and comfort.

The Spanish voyagers who went with them or soon followed, built their homes and ranches of the same material, following the same simple and romantic proportions and arrangements of rooms around an open patio

with well in center. These old houses, many of which are standing today, cannot be excelled for picturesque beauty and they speak eloquently of the work life, ambitions and achievements of our first settlers. For their own sake as well as for their historic past, these old haciendas are to be highly valued and it is a delight to find them being restored and honored as they deserve.

One of these famous old ranch houses, situated between Los Angeles



The hand-hewn rafters, posts and woodwork and the old Mission tiles of the floor keep the balcony in perfect harmony with the spirit of the whole



les and Beverly Hills with the blue and purple Hollywood mountains for a poetic background, known to be one hundred and thirty-five years old. For a quarter of a century it has been practically in ruins but has recently been restored by its owner, Mr. Earl Gilmore, and now stands once more a perfect thing of its kind, a noble example of the romantic beauty of olden days. Family and state history is recorded in it. Respect for the past is emphasized by the care given every detail of its restoration. The old lines, colors, decorations, have been restored, not altered, by the two artists, John Byers, architect, and Charles C. Adams, landscape architect, to whom the work was entrusted, and the result is a noteworthy success. Restoring a house is a difficult art, one vastly different from designing one. It is very easy to lose the elusive spirit that hovers over old houses, to introduce a jangling discordant note. Any positive change is liable to utterly destroy the very charm one most wishes to preserve. An old house has distinct yet fragile personality and those who seek to bring back its youth are not approach with rude "improving" hands.

The photographs show how delightfully the house now presents its ancient beauty. Old trees cast leaf shadows upon its broad surface of yore. The sun sleeps gently on the old walls, once more standing where the first builders placed them. The house rests solidly on the ground, with simple substantial dignity, a fine example of the taste, culture, and comfort of the pioneers of California.

Naturally the garden showed the passing of the years more than the house, for a garden does not stand as much continued neglect as a house. Weeds triumph over flowers, paths lose their identity and confusion soon overcomes order. All that was really left of the original garden to give a clue, was two old pepper-trees, the original seeds of which were

brought to California from Peru by the Mission Fathers; two native Giant Palms and one Monterey Cypress, doubtless brought from the Monterey peninsula, the only stand of its kind in the world as far as any one knows. Many ancient Cypress trees are found in door yards of old California, showing that the explorers appreciated them and took pains to transport seeds and young plants. The first builders knew the worth of noble trees for gardens and as they dried and laid the brick for the house, they also started trees. Planting and building went on together and before the walls had time to mellow, trees, vines, and shrubs were becoming established

against their warm and protecting strength. The Palm trees (*Washingtonia filifera*), first observed when the expedition headed by Portola and Father Serra passed through the desert region on its way to take military and spiritual possession of the new land, were soon set growing beside the new houses, for the decorative effect of their tall shapely trunks against the low-lined houses was quickly noted by the early builders. These old trees are frequently seen growing to great height and majesty, where a house once stood, but of which scarcely a trace is left, so thoroughly does the adobe melt back into the earth if not watched over and cared for.

Having made a special study of old Spanish gardens Mr. Adams well knows the material the old Spanish builders loved to assemble around their houses, so was particularly fitted to re-create a garden suitable for this ancient hacienda and has introduced all sorts of Mexican and Spanish material, such as Spanish Broom, White Oleanders, Pomegranates, Mexican Century-plants, Spanish Yuccas and Bayonets, Scarlet Aloes, Torch Lilies. On the walls once again Roses of Castile are growing and scented Jasmine. Outside the walls Olives, Oranges and Italian Cyppresses have been featured. He has kept the garden to the Spanish color scheme, yellow, orange, cream, orange-scarlet, a little deep velvet red for character and some light blue for coolness. And there are many Mexican Tuberoses for perfume.

The thick adobe walls have been white-washed and the old tile on the roof has weathered to a most satisfactory dull soft red, a tone only time, sun and many rains can give. His color scheme finds a perfect background in house and wall. Especially do the Aloes stand out with striking beauty against the white walls and cast their tropical shadows upon it with amazingly decorative



Simplicity is the dominant note in the garden, where grow the plants and flowers which the old Spanish builders loved to assemble around their houses

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Spacious, basking peacefully in the midst of its vivid garden, framed by towering Eucalyptus trees, it is like a message from the past



# The Tranquillity of True Spanish Furnishing

Amy Richards Colton

*Photographs by Amemiya, and by courtesy of Montlior Bros., Richter Mfg. Co., Kensington Mfg. Co., Francesca Feyes*

**H**OW many people realize, I wonder, that the earliest type of architecture and furnishing brought into the United States was Spanish?

The first Spanish missionary fathers, following in the wake of the explorers, began to build churches in the Spanish style in what are now Florida, New Mexico, Arizona and Texas, as early as the late sixteenth and early seventeenth centuries. These churches were really missions and in connection with them were various kinds of simple furniture and hangings. They antedated the modest log cabins built in the North by our English and Dutch forefathers, therefore the present interest in everything Spanish is unconsciously a revival of a style planted in our country longer ago than the English and Dutch styles we are more familiar with.

The first of our states to revive Spanish architecture was California, following in most cases the lines of the California missions. These were simpler, heavier and less inspired than their prototypes in Spain and it is only recently that there has been an attempt in this country to build on more genuinely Spanish lines. California missions were the last to be built in the new world, and no doubt this accounts for their having less relation to real Spanish architecture than earlier missions built in other parts of the country.

The past ten years have seen such increasing numbers of people flooding into Arizona, New Mexico, Florida and California, bent on building winter homes in which to enjoy out-of-door life and escape from a northern winter, that the matter of becoming better acquainted with Spanish architecture and furnishing is in many people's minds. A number of competent architects are designing and building Spanish houses and gardens, but generally speaking, the furnishing of these houses seems to be in less trained hands. Many of us are more familiar with Italian furniture and furnishing than that of Spain and may not always be aware how much simpler and almost austere the furnishing of private Spanish houses is. Striking characteristics are simplicity, dignity, spaciousness, richness of coloring and a general effect of tranquillity produced by the large uncrowded rooms, in which plenty of empty spaces are left on the walls.

Of all countries in Europe, Spain has remained the most conservative, her geographi-



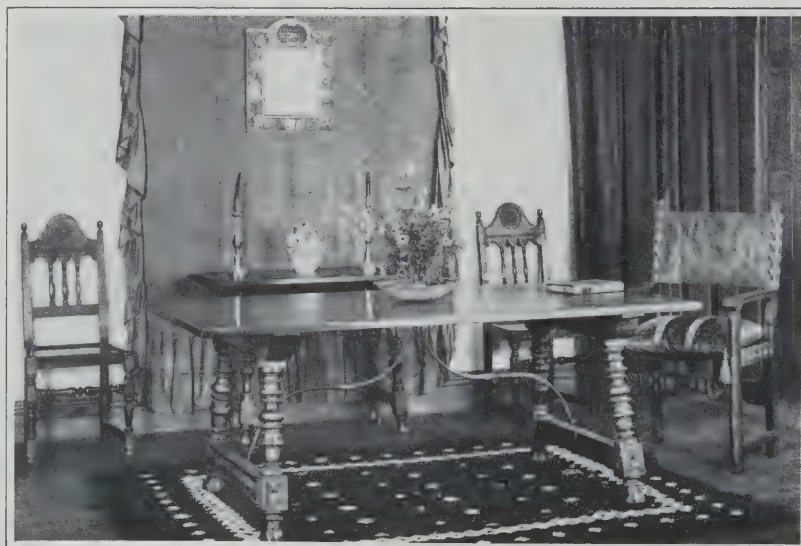
Dining-room at the home of Mr. Alfred C. Bossom, New York City, whose simple wall surfaces and tile floor are reminiscent of the Spanish

cal position of isolation accounting for this, and except in royal or private palaces, there have been few changes in fashion in the making of furniture or furnishing houses, since the sixteenth or seventeenth centuries. This distinguishes the furnishing of a house in the Spanish manner from almost any other, in that it need not be on one's mind to separate the various periods. If one tries to, the house seems at once less Spanish. It was not uncommon in the nineteenth century for Spanish cabinet makers to make furniture according to styles that originated in the

sixteenth or seventeenth. In doing so was in response to a demand for styles people were accustomed to, rather than for consciously reviving old ones, as we frequently do nowadays. Some rich and travelled people brought back French and English fashions in furniture during the eighteenth and nineteenth centuries, but the native craftsmen copied these fashions so much of their own feeling went into the work along with the native woods and materials, something almost Spanish resulted.

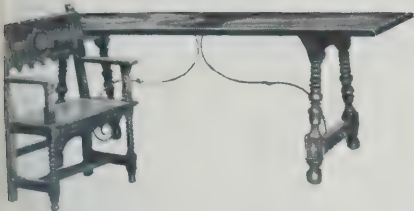
As Spanish houses are nearly always built around a central patio or court, the lines inside and out are rectangular, and little attention was ever paid to such small conveniences as closets. Huge cupboards and wardrobes took their places and the fact still makes it possible to buy and use the beautiful old pieces which have always been rather "white elephants" on the hands of dealers. As the privacy of Spanish family life centered around the patio, the largest windows and doors opened on to the street and the smaller ones were toward the street or road.

Nearly everything most distinctive in Spanish interiors except iron work, came through the Moorish conquerors who ruled in Spain so many centuries, and they in turn had brought their ideas from the East. The patio recalls the cloistered life of Oriental women, and the smaller outer doors and windows came from the need of greater protection on the outside for the family life within. These outer windows were made more secure by the beautifully designed wrought iron grilles or rejas that we can use as originally intended or in other ways. Apart from this security for family life, the Moors introduced glazed tiles, so universally used in Spain, carved and decorated wooden ceilings and cornices, carved plaster work, tooled leather, inlaid cabinet work, damascening, rug making, lustre ware, cords, tassels and galloons for cushions, draperies and pictures, and many other things too numerous for mention. Until 1600 nearly all the craftsmen were Moorish and the art of Spain which partakes of a Moorish flavor is called Mudejar. (Moorish Christian). We do not always realize how many of the everyday things come to us from the East, but o-

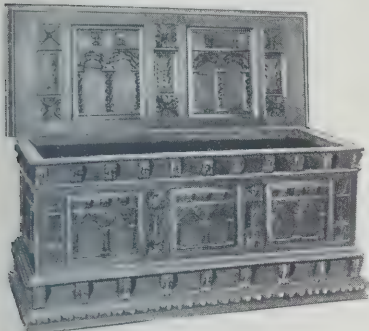


Reproduction of an early Spanish walnut table with typical carved and wrought-iron braces. The walnut side chairs are reproduction and the antique arm chair is leather upholstered back and seat trimmed with nails, also the typical loose velvet cushion with tassels





Reproduction of a large Spanish table in walnut with iron braces



Antique Spanish walnut chest with typical carving inside the lid. 17th Century

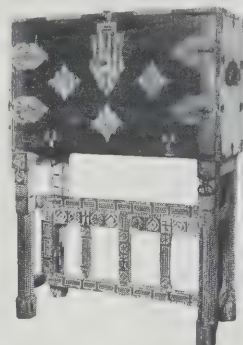
cornice is the doors, inside shutters to the windows, and sometimes the floors on the upper story.

If one's Spanish house is in a warm climate, it may be better to have all the floors of tile or stone. In Spain the entrance hall floors are often of stone, sanded, and there will be a dado of glazed tiles. These tiles provide much of the color in all Spanish houses. Those with patterns are used chiefly in dados, to line set-in cupboards in dining-rooms, for fountain basins, pots for plants, stands for pole lamps, risers for stairs, and when elaborately decorative, may be set into walls pictorially. Plain tiles are for floors, borders for window reveals and doorways, stair treads and as edgings to set off the patterned tiles.

Therefore oiled or polychrome wooden ceilings and cornice, white or tinted plaster walls, plain tiles with patterned insets on the



Unusual type of antique Spanish table with iron braces and carving on legs and apron



Early Spanish antique vargueño with typical Mudejar carving and wrought-iron ornaments, hinges and locks with color behind the open pattern



Looking from one room to another of a private house in Toledo, Spain, we find an example of carved plaster chimneypiece, frieze and rope ornament around doorway. (Photograph by courtesy of Mr. William Lawrence Bottomley)

floor, brighter decorated tiles on the walls, oiled wooden doors, green painted inside shutters, doors and windows outlined with tiles or carved plaster work, form the framework and setting of a true Spanish room. Furnishing is of the simplest and nearly all the furniture is placed against the walls. Rows of walnut or decorated side- and arm-chairs separated by walnut tables, benches or *vargueños* line the walls of an entrance hall or living-room. In the centre of these rooms may be placed a large walnut table with iron braces and in the middle of it a brazier or a small cabinet and brass lamps at either end. On the floors rush mats of various patterns or combined with them, some old or modern Alpujarra rugs that will give a note of color. Lighting is provided by brass or iron lanterns hung by chains or silk cords from the ceilings, by carved wooden chandeliers

(Continued on page 322)



Dull red tiled floor with brighter colored insets, coffered wooden ceiling in black and gold, plain plaster walls with arched columns, wrought-iron fixtures and antique furniture bring real Spanish atmosphere to this dining-room at the home of Mr. James Warburg, William Lawrence Bottomley, Architect



# Door-Knockers of Yesterday and Today



Lurelle Van Arsdale Guild



AS I walked up the steps of the loveliest old house in Salem, the sun crept through the leaves of the Elms on the lawn and rested in golden glory for a moment on the brass knocker that hung on the door, and I forcibly stayed my hand in mid-air as I realized that I was about to perform an historic act—an act that has come down through the centuries, a symbol, as it were, of hospitality and hostility.

From the very beginnings of time, the home has been safeguarded from invasion, but always there has been a means of entry to the friend or weary traveller. Probably a loud shout of greeting served to announce his arrival before man's ingenuity led him to devise a means at once more decorative and easier on the weak-lunged unfortunates. Greek love of display and formality led them to station slaves at the door to announce to the household that without was one who demanded entrance. (This may be another phase of the anthropomorphic turn of mind of this race!) However, laxity on the part of these human knockers soon caused them to be chained to the door as a guard and their former service rendered by a large iron bar which the caller could put to his own good use. This bar was the actual forerunner of our modern door-knocker. It deteriorated when used too often as a weapon and eventually for safety's sake was shortened and attached to the door with an iron hasp. From this humble origin the knocker passes through centuries, varying its design to express the fears and superstitions of the peoples who put it to use and its form to suit the type of building on which it was used. One of the most interesting variations which appeared was the very elaborated and intricate affair that was used on mediæval castles. In size it ran anywhere from two to five feet long and consisted of a bell, hung between two ornate shafts and connected with a rod and pulley which, when tugged, clanged the bell. The enormousness of these knockers was necessitated by the rambling vastness of the old castles and palaces where they were used, and in many cases we find a bell a foot or more long on this type of knocker. Personally, I believe this to be the most decorative of all our door-knockers.

EDITORS' NOTE: More than usually fortunate we are to have this story by Mr. Guild who is not only an artist with a keen appreciation of the beautiful in its many forms but a discriminating lover and collector of old things. A door-knocker is not merely a door-knocker to him—a bit of metal made for utilitarian purposes—but a human document carrying the history of bygone days and ways. The real fascination of antiques lies in their mellowness, the storied quality they seem to take on as they pass through the lives and hands of successive generations, quite as much as in their inherent beauty. Trails and tales of adventuring in search of still hidden household treasure are entertainingly set forth in "The Itinerant Antiquer Traverses Pennsylvania" (September, 1926, issue of "Country Life") and other articles by Mr. Guild.

ONE Greek knocker of which we have accurate descriptions and pictures was a head of Medusa. This leads us to suppose that the human head and figure which we find on some mediæval designs was preceded by Greek use of mythological and religious symbols. We find the superstitions of the Middle Ages converting the decorative and symbolic head and figure into grotesque and horrible gnomes and dwarfs that were supposed by their ugliness to drive away all evil spirits that came to the home. In some instances we find it taking on a humorous aspect supposedly to cheer the patient guest awaiting an entrance. Throughout the Moyer Age this unattractive form appeared in all Europe and to a marked extent in England.

With the advent of the Renaissance, the door-knocker becomes more actually an architectural feature due largely to its more general usage, and we can easily trace it through the same steps that appeared in the architecture of the time. The human form as a decoration disappears and is replaced by foliate and interlinear designs of noteworthy beauty. Such outstanding figures as Brunelleschi, Ghiberti, Donatello, and the undaunted Benvenuto Cellini did not deem the designing of knockers too humble for their gifted hands, and the doors of Italian and French palaces flaunted bronze work that today is claimed with pride by the more fortunate museums throughout the world.

AS THE Gothic influence crept into architecture bringing with it a religious fervor, ecclesiastical symbolism appears in the door-knocker together with unmistakable Gothic tendency in design. Miniature Gothic cathedrals or Gothic designs in relief were used and oftentimes figures of saints or church patrons. At this time we find that the knocker has been given a seemingly unexplainable place on church door though there is a legend in England concerning one of those church knockers that if a criminal who was being pursued by justice demanded entrance at the church he was given food and protection and at a convenient time set free.

France under the Louis's and Napoleons gave us a dignified and sophisticated design of knockers that is particularly well adapted to modern use and with which we are all more familiar in reproductions.

THE early American knockers, through historic association and familiarity are most dear to us, were in several instances directly devised from the French; the illustrations show. The fiddle-shaped knocker which is found on many famous American houses is the most distinctive design created in this country and easily one of the most beautiful. When the trying days of the Revolution had passed and the new country had chosen her symbol, the eagle, all the decorative arts snatched at this new expression of patriotism and we find the eagle ready to spread wing in every available spot on a piece of furniture, but never appearing to be at advantage than on the doors of the homes of these new citizens of the United States. So great was this vogue that at the present time he is still holding his place as one of the most popular of door-knockers.

We all love to feel that we can have the best of things and we all would love to have an old, romantically storied knocker on our door to greet our guests; but, unfortunately, the supply would be exhausted long before we could all be appeased. It is possible, though, to find various shops reasonably priced and authentic reproductions so in keeping with the character of your doorway as to make it all that you desire.





*Greek knocker 2nd or 3rd century B. C. Head of Medusa in bronze. One of few Greek knockers extant*



*Italian knocker of Middle Ages typical of that period in its use of the human head*



*Splendid floriate example of the Italian High Renaissance*



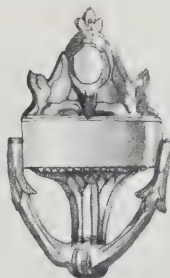
*The well-known American Eagle which became common after 1800*



*Lion's head knocker of the Middle Ages showing some Byzantine influence*



*Grotesque use of human figure shows in this English knocker of the Middle Ages. The creeping in of Gothic influence begins to show here*



*Typical French design of the 17th and early 18th centuries*



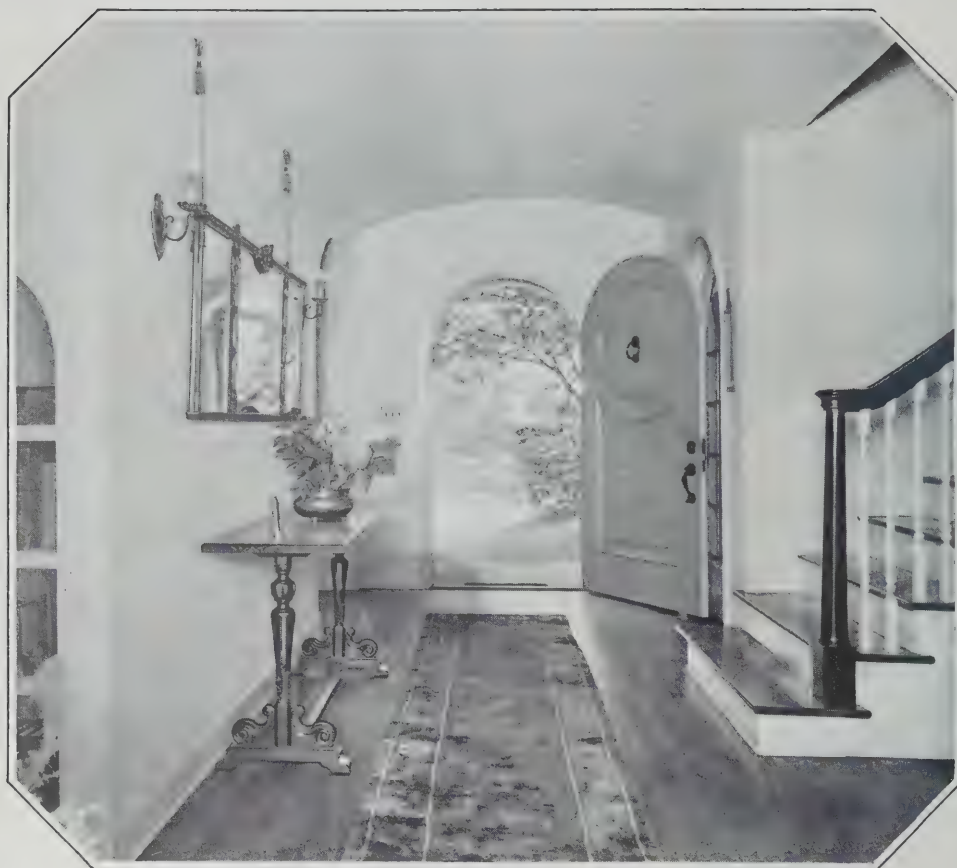
*The most ostentatious of all door-knockers used on great castles and palaces of the Middle Ages, quite in contrast to the Colonial type of door-knocker, shown above, which is derived from the French and well known throughout America*



*Early Colonial design known as the fiddle shape*

## Door-Knockers of Many Centuries





Looking down the hall through open entrance door, and, below, a glimpse of the dining-room. Mr. W. S. Jones' house at Portland. Plans and exterior opposite



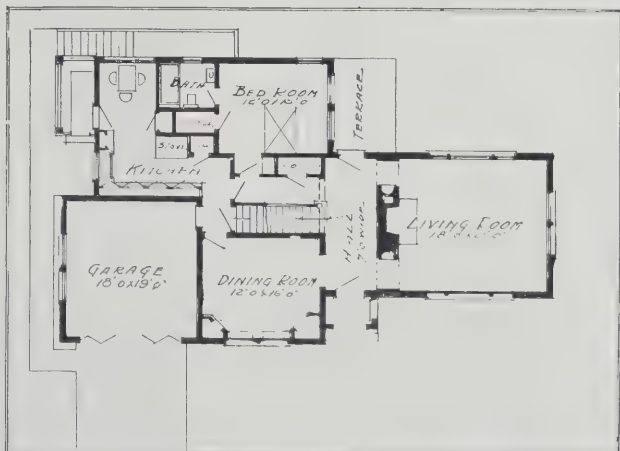
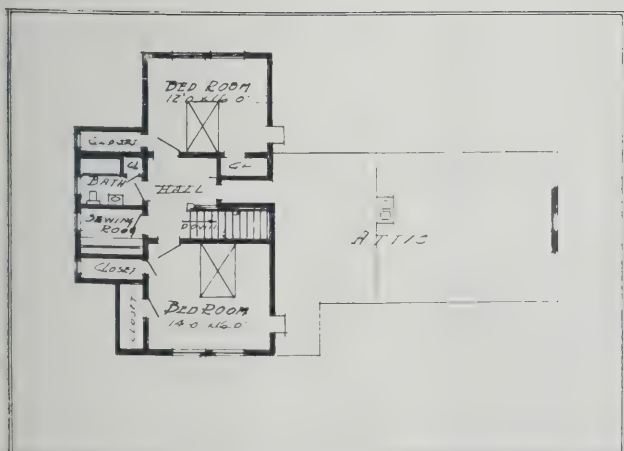




## An Up-to-Date Oregon Home

Designed by George Foote Dunham  
for Mr. W. S. Jones, at Portland

*Photographs by A. J. Baker*





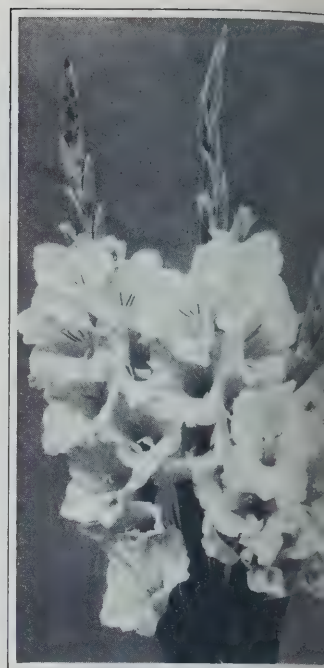


Coronada (Briggs), another of the large flowered Western types, white with violet purple blotch in the throat

# Beauty Doctors of the Gladiolus

Part IV. Breeders of the Pacific Coast  
Who Produce Big Bloom

Forman T. McLean  
and  
William E. Clark



William Kent (Diener), a creamy shell pink with golden ochre center

**T**HE climate is one of the popular topics of conversation on the Pacific Coast; and within very narrow geographical limits one may choose one's own, of almost any sort, from drenched coast to desert valley, and from palm-studded lowland to snow-clad peaks. But the narrow strip of coastal plain, with its mild, cool, moisture-laden air has proven particularly suited to the growing of many kinds of bulbs, including Gladiolus, which thrive remarkably there. The Pacific Coast Gladiolus breeders are located in that narrow belt, and it is with it, and it alone, that we have to deal in discussing this region. Luther Burbank is the one outstanding plant breeder of California who was far enough inland to get a little of the effects of the California valley summer, which at its worst is more severe than that of the Mississippi Valley.

W. E. Kirchoff, after a lifetime of Gladiolus growing and breeding at Pembroke, New York, has retired to the California coast, and continues to originate Gladiolus there. So his earlier introductions—white-throated scarlet PRINCIPINE, creamy white PEMBROKE and the sturdy little KIRCHOFF'S VIOLET—all were originated in the East. Some of his best work has been among the yellow and violet sorts, and his main aim in these as in all is for pleasing self-colors, not blotched. His newest introductions, like MRS. W. E. OLMSTED, a large and showy yellow, grew up in the mild, moist atmosphere of the Coast, which lets each bloom grow to its fullest, bringing forth flowers of remarkable size and beauty. Under such conditions, the weak and the strong are not clearly differentiated, all kinds having a good chance to show their best. So these new Pacific Coast varieties, such as those of Kirchoff and others, have yet to stand the acid test of the searing winds of the interior. Some will probably prove admirable, others may miserably fail under such treatment. No better testing grounds for severe conditions to Gladiolus could be found than in the central valley of California.

Just as Kunderd is the most prolific pro-

ducer of new Gladiolus in the Middle West, so Richard Diener is the outstanding figure among the Gladiolus breeders of the Pacific Coast. He, like Kirchoff, is located on the mild, cool coastal strip of California. His home garden is further protected by being in the lee of Mount Tamalpais and sheltered by it from the winds off the sea. No greenhouse ever had more pleasing climatic conditions than the out of doors in Diener's home at Kentfield. There he has developed a distinctive show type, of tall and very floriferous varieties with immense, long petalled, closely ranked flowers. These have caught the showmen's fancy, and rightly so. Several of his, but not all, have demonstrated the vigor and productiveness demanded of a general purpose Gladiolus.



The Orchid (Sprague), an unusually large flower of the ruffled type, pale Cattleya mauve

Diener entered the field of Gladiolus breeding in 1912, though he had been associated with the industry before that, in Long Island and elsewhere. His aim is toward large flowers, taller plants, and more blooms at once on a spike, and he was so successful in even his early work that he achieved a Medal of Honor at the Pan Pacific Exposition in 1915. One of his showiest is his AMERICAN BEAUTY, which opens up a dozen or more large, deep rose colored blooms at once. LEON DOUGLAS has a very large flower with a ground color of begonia rose, striped with flame and scarlet. Its large flowers, wide and well set on a long spike, made it a show variety. The Gladiolus which won first place in the recent American Gladiolus Society symposium is Diener's W. H. PHIPPS. Its color is pink overlaid with light rose salmon. The flowers are enormous and borne in great profusion, there being many of them open at once on the spike. Diener has also worked with the ruffled strain of Gladiolus. WILLIAM KENT, creamy shell pink with golden ochre center; MRS. H. E. BOTHIN, geranium-pink with scarlet blotch; and the old rose ROSE ASH are all prettily ruffled. The last is a handsome flower, but the blossoms are a bit apt to wander around the stem, facing irregularly in different directions. This fault not uncommon among the largest and most vigorous varieties. It is an inheritance from the tallest and strongest of the parents of the Gladiolus, *G. oppositiflorus*. GERALD FARRAR is a pale lavender-violet, one of the best of this color, having several blooms at once and of good size. Several of Diener's varieties have already attained standing as good strong commercial sorts. Among these are ANNA EBERIUS, a deep rosy purple of fine size and texture; and RICHARD DIENER, a pure geranium-pink with a light spring of ruby on a creamy yellow throat. The last is also a good show variety with large blooms and many open at once.

Carl Salbach is one of the new co-

(Continued on page 311)



# Gardening for the Beginner

## The Month's Reminder—December

**Time and Place:** In gardening practice a date can only be approximated as seasons and local conditions will have some influence. Generally the latitude of forty degrees at sea and a normal season is taken as standard. Roughly, the season advances or recedes fifteen days, thus Albany would be about ten days later than New York (which is latitude 42). The latitude of Philadelphia is a week earlier. Also allow four days for each degree of latitude, and five degrees of longitude, and for each four hundred feet of altitude. Latitude 40 passes through Philadelphia, Pa.; Columbus, Ohio; Richmond, Ind.; Quincy, Ill.; Denver, Col.

**IN THE North and East** (where the majority of gardens are kept up) a lull in activity is now called for the winter.

There is very little to be done before taking stock of what has happened in the past and laying plans for next year. The biggest problem that faces the gardener is caring over whatever plants he may have in spite of the cold weather.

Mulching with forest leaves is the ideal method of protecting growing plants in the herbaceous border.

Shielding evergreens with branches of Fir or Pine, where such can be had, will protect the rarer varieties in the garden not only from the effects of the winter sun but also from the weight of snow. Remember that plants are injured mostly by alternating freezing and thawing. This is prevented by the mulch that is put on after the surface of the ground is frozen.

During the pleasant days of winter some outdoor work can be done. Dead limbs of trees can be sawn off. Also look over the shrubbery for evidences of insect pests and spray where necessary, preferably with an oil spray if done early, or with lime-sulphur later on. Do not use these sprays when the weather is freezing. However, especially look out for an Jose scale on ornamental shrubs and fruit trees.

Other bag worms from the evergreens, and burn.

Go to storage of the winter vegetables in the cellar or in mound built outdoors.

For mulching Strawberry beds, straw, particularly oat straw, that has been cleaned of chaff gives the best results. Taking the chaff removes most of the weed seeds. Strawy barnyard manure, the more straw the better, is probably next best but has the disadvantage of carrying a good many weed seeds. Leaves should not be used for the mat down giving but little protection.

Keep a look out for anything that's new in trade offerings. Make up your mind before the spring comes and place your orders. In the absence of great activities outdoors, it will be well perhaps to ruminate over some of the worth-while developments of recent times, for instance:

**NEW APPLES.** Much praise has been given to the new varieties of apple put out by the New York Agricultural Experiment Station. They are undoubtedly better for New York conditions than existing sorts, otherwise they would never have been introduced. In Michigan the following New York apples have been tried by the Experiment Station at East Lansing: Clinton, Cortland, Chautauqua, Herkimer, Montgomery, Nauau, Onondaga, Rensselaer, Schenectady, Schoharie, Ulster and Westchester. Of these the Michigan station says only Westchester and Schoharie, possess qualities under Michigan conditions which warrant further testing.

**WINDOWSILL GREENHOUSE**—a modern name for the Wardian case which came into prominence by being used by Ward, the plant explorer, in bringing home live, growing plants from the Orient. It is simply a miniature greenhouse, or it may be a goldfish bowl with a piece of glass over the top. The idea is to provide the proper humidity, i.e. moisture in the air, for Ferns and Fern allies which will not thrive in the living room because the air is too dry. A case 18 x 30 inches with a flat or pitched roof of glass, 12 to 18 inches high may set on a table in a window which has plenty of light but little direct sunlight. The results obtained in such a case are gratifying. The little vine, *Piper nigrum*, bearing red berries found in the woods in the fall thrives in a goldfish bowl.

**RED SPIDER** is the bane of every greenhouse man or woman. Recent experiments conducted by the Market Garden Field Station of the Massachusetts Agricultural Experiment Station has demonstrated very conclusively that Volck, a white mineral oil emulsion, diluted 1 part to 3 parts of water will give a very satisfactory control of the red spider on cucumbers without injuring the foliage in any manner whatever. The directions for applying are: spray at dusk or on cloudy days. Do not apply just before or just after a sulphur fungicide has been applied

**How to Use This Guide:** Suggestions as to the most important things of the month are given in this department so as to "remind" the gardener of the current duties. For routine details of such things reference should be made to standard handbooks and guides. It is impossible to make a complete manual of practice in each number of a periodical magazine. Yet timely articles will be found elsewhere in each issue, and references to back numbers will often solve the immediate question. Moreover, the editorial staff stands ready to help any reader with personal advice by mail. A self-addressed stamped envelope should be enclosed with the question.

**Who Writes This:** The advice and instruction in this department are the gleanings of many years' experience in practical gardening matters by competent amateurs and others who have "been through the mill." The contributions are made from various sections of the country: for example, Mr. Jesse A. Currey contributes from Oregon; Mr. Henry Gibson from Pennsylvania (formerly from New York); Mr. Sherman Duffy from Illinois; Mr. P. T. Barnes, out of a world-traveled experience; Mr. A. Kruhm, from an extensive Eastern acquaintance; Miss Ethel Hutson from the far South; Mrs. E. Urquhart from California and, in addition, occasional notes from elsewhere and by the editorial staff and associated contributors of experience.

to the plants. The sulphur breaks down the emulsion. Apply with an angle nozzle so the underside of the leaves may be easily reached and have about 100 pounds pressure so as to produce

a fine, misty spray.

**SCENTED LUPINES.** An English seedsman, is introducing a valuable new break in *Lupinus polyphyllus* in all the lovely colors of the modern Lupines with the added charm of fragrance.—P. T. B.

## Reminder for the Far South



THE states bordering the Gulf of Mexico are famed for their Winter Gardens. Violets, Roses, Poinsettias, and often Sweet-peas will be in bloom, with here and there a clump of late flowering Chrysanthemums, but even here there sometimes comes a freeze just before Christmas and everything turns black over night.

Except for the off-year, when we get that freeze, the month is mild and often drizzly for a week or ten days when almost anything in the way of Roses, trees, and shrubs may be planted out or moved from one spot in the garden to another, for the sap has gone down and the plant has an excellent chance to grow.

If the advice given for the fall months has not been followed, it is not too late now to prepare beds and put in the seeds for early spring blooming; Sweet-peas, Pansies, Phlox, Pinks, Hollyhocks, Lobelias, Calliopsis, Snapdragons, Sweet Alyssum, Calendula and many others, provided the soil is not too wet to work.

Bulbs planted earlier may be in bloom, but Tulips and Hyacinths planted now will stand a better chance to make a fine show than the ones planted earlier, and it is not too early to put out Ranunculus, Anemones, and Gladiolus for early spring flowers, if you can get them. Calla and Easter Lilies (*L. regale*) and the new giant hybrid *Amaryllis* should have been in the ground before this, but do not miss the season entirely, for they will still do well if planted now.

In the orchard set out new trees, and plant Clover or other legumes beneath the trees. This is especially recommended for Pecans, for December is the best time to set them out, and the older trees will bear much better if kept well nourished by nitrates furnished by these cover-plants, which serve a further purpose of keeping down the weeds that exhaust the soil.

It is not too late to plant winter grass on the lawns, although many lawns are already a lovely carpet of soft green.

The vegetable garden should be full of growing plants by December with Beets, Carrots, Lettuce, young Onions, and Radishes ready for the table, but peas, Spinach, Endive, and all of those listed above may still be planted. Try early Cabbage now, and Cauliflower in a frame. The hotbeds should be planted with Peppers, Cucumbers, Egg-plants and Tomatoes. Chives, Shallots and other Onion sets can be put out, as well as Artichokes.

Special care should be given the Poinsettias when they are cut as they "bleed" badly and will wilt if simply put in water. It is necessary to seal the ends before placing them in water. This can be done in several ways. Hold the ends for a few seconds over a burning gas jet; or stand the stems in boiling water for a few minutes; or, if intended for shipment or to be given as Christmas gifts, stick the ends in melted paraffin. Remember all cut flowers last longer if put outside the house at night unless the weather is freezing.

Roses are not apt to be hurt, but all Ferns, Geraniums, Lilies, or potted plants that cannot be moved into the house should be covered. *Rosa montana*, Poinsettia, Night-blooming Jasmine, Hibiscus, and many others may be killed down even when covered but they will put out and bloom much earlier if protected around the base.

Citrus trees should be mulched around the roots and covered with

(Continued on page 311)



(Continued from page 313)

canvas where possible. Young trees can easily be covered, and as this may not be necessary one year out of four, it is worth doing when it means saving the tree if done before the cold wave strikes, and with the daily weather news before us, there is little excuse for losing trees we have sprayed and fertilized for years.

In general it is unwise to clean the garden right after a freeze, for the partly dead leaves and stalks are a protection to the rest of the plant and the new growth that often starts soon after. The dead vines, for instance, help to keep the main stalk warm during the next freeze, so if we are unfortunate enough to have a December freeze, it is wiser to leave the yard shabby, to some extent, until the middle of March.—E. H.

## California Garden Calendar

**R**OSES are more or less dormant at this season, as they are taking their second siesta from December to March, having already had their first in July and August, if not overworked during the summer. It is a good time to transplant them, and new plants may be set out in December and January. The beds should be deeply dug at least 18 inches and fertilized with old manure, preferably cow manure, also bonemeal, and when ready the Roses may be planted about two or three feet apart, or even four, to allow for the spread of the tops.

If old plants, they should be cut back to within two or three buds of the preceding season's growth, not allowing too many shoots, so that new growth will start and not be too crowded. Keep the centers open. In the case of Climbers, thin them out, cutting out all dead branches, leaving only the wood which will make strong new shoots. Tie up and fasten securely to the supporting trellis or wall.

If the Roses do not look healthy, take them up, examine the roots, prune them if not in good condition, and, after spading and fertilizing, plant them in fresh soil. Cuttings may be made from the prunings of the Hybrid Perpetual and other hardy Roses; the Tea Roses, however, rooting better if cuttings are made in September. Select the wood of the preceding season and make the cuttings about eight inches long, and plant with three buds or joints below the surface and two above. Plant in rows in the open ground in a cool, shady location or in boxes of loam and sand. Do not let them dry out and protect from the weather, according to locality.

They may be set out in the spring if rooted, but swelling of the buds, and even leaves, does not always indicate that they have made root growth. The soil in the case of Hybrid Perpetuals and other hardy varieties, may be heavy, as the adobe soil of the Santa Clara Valley and the stiff red soil of Redlands produce wonderful Roses, but the Tea Rose family prefers a lighter soil. Plant in full sun, except in hot interior regions, when there should be partial shade, avoiding damp and drafty situations which are all conducive to mildew. Also select Roses according to locality; certain Climbing Roses such as the Cherokee and the Beauty of Glazenwood do not thrive in the cool, drafty climate of San Francisco and the unprotected coast region, but do extremely well in San Rafael and beyond a certain distance down the Peninsula while the Dorothy Perkins, being so subject to mildew does not thrive even in all sections of Marin County. The best treatment for mildew is spraying with a mixture of lime and sulphur or dusting with sulphur, taking care not to water at night on account of dampness. Do not plant in wet, sticky soil, and depend on irrigation rather than on sprinkling, followed by cultivation.

The California Holly or Toyon (*Photinia arbutifolia*) is now in berry and seeds may be sown for propagation; this is desirable, as it does not transplant easily.

Prune both deciduous and evergreen trees, including Laurel, Pine, Cypress, Euonymus, Box etc., making cuttings from the prunings. The Eucalyptus, Pittosporum and other Australian trees should however not be set out until March.

Continue planting bulbs and Sweet-peas (Spencer varieties) as, although the ground is now becoming cold, they do not require much heat for germination. Thin out the plants already started. Hardy annuals may be planted but the more tender varieties should wait until spring. Peonies may be planted, taking care not to plant too deep.

Hedges and deciduous vines need attention this month, pruning and clipping the hedges into shape, and cutting out all dead branches and old shoots of the vines. Make new beds for the Lilies—candidum, auratum and speciosum—also the native California Lilies. Spade the beds deeply, and fertilize with old manure, but plant the Lilies in sand for warmth and drainage; cover the beds with old manure to prevent packing of the soil by the rains, and plant in partial shade, protected from wind.—E. U.

## What the Well Dressed Table Wears

(Continued from page 299)

of the extreme popularity of glass today, and especially of colored glass. The latter will hardly find a place on the Christmas table unless it be in apple green, which will tone in well with the red of the decorations. Red glass would be too heavy in effect, while amber, amethyst or blue would not conform with the color scheme. Clear or iridescent glass, on the contrary, will give a good effect; while there is an occasional white glass which almost falls into the category of colored glass, a novel and pretty an effect does it produce. It may be noted that articles like nut dishes and candlesticks, which a few years ago were always of silver, are now often seen in the popular glass; while in the days of prohibition, many a hostess clings to her wine glasses and utilizes them for grape juice or other beverages simply because of their decorative value.

It should always be borne in mind that a large table will require more decoration than a small one, and that an overcrowded table is no worse than a suggestion of "skimpiness."

## Beauty Doctors of the Gladiolus

(Continued from page 312)

among the Gladiolus breeders of the Pacific Coast. His work on Dahlias was already arousing comment when he first issued a Gladiolus catalogue in 1922, and now his Gladiolus introductions are rapidly gaining recognition. SYDNEY PLUMMER is a beautiful soft yellow, suffused delicate pink with amber and purple throat. Its large blooms are slightly ruffled. CLAREMONT is a clear light yellow with a delicate yellow throat. LLEWELLYN, a light rose-pink with a soft coral throat, is a seedling of Kunderd's PINK LILY and is heavily ruffled.

Sprague, Houdyschel, Briggs, Ellis and other Pacific Coast breeders have entered the field so recently that no just estimate of their work is possible. But from the past performance of other varieties from the same general region, we may expect them all to thrive in the mild atmosphere of both the Atlantic and Pacific seaboard, and some of them, when grown under the most favorable conditions, will not showier flowers than will many of the best of the Mid Western introductions. They cannot all be expected to prove equally thrifty in regions of dry, hot summers. Hot winds from the West may occasionally injure them, even along the Atlantic coast.

Most Gladiolus can be grown almost anywhere, and they will make a good showing of flowers under most trying conditions. But when one goes to special effort to get some of the finest sorts, it is fair to expect results accordingly. In order to get any Gladiolus to live up to the best reports of it, it is needful to give it surroundings that suit it. The varieties from the interior in general like warmth and enjoy the exposure of the open fields; those from the Pacific Coast and from the shores of New England are apt to thank you for the protection of a more sheltered garden, and to repay the extra care with very fine blooms. Of course, simply because a variety originated in a mild climate does not mean that it is only suited to such places. A camel, bred in the bogs of Ireland, would still be a camel, and still be fitted for the desert. So a Gladiolus from a mild coastal climate, because of heredity, may be well suited to the dry and hot interior; and there are also instances of sorts from the Middle West, reared in specially protected surroundings, that are no more heat and drouth resistant than the tenderest of the coastal sorts. Nevertheless, we may confidently look to the Middle West for our most heat-resistant sorts, and to the coasts for the best and showiest for cool and moist places. In the same way, we may look to Kunderd for Ruffled Gladiolus, to Fischer for delicate tints and artistic color combinations, to Diener for the tall show spikes, and to Betscher for the earliest flowering kinds. Some have consciously set for themselves such ideals, others have unconsciously evolved a type which they are now developing, still others have no apparent clear-cut aim, but are selecting whatever may appear promising at the moment. All are steadily adding to the diversity of adaptability and general usefulness of the Gladiolus, and making what some already proclaim it, the king of the midsummer flower.

[Parts I, II, and III on Hybridizers of the Continent and Australia, Hybridizers of Eastern America, and Breeders of the Middle West may be found in the June, August, and November, 1926, issues.]





# French Bucolics told in pictures

give this Toile de Jouy its Eighteenth Century charm



PEASANT LIFE in 18th Century France should have been a pleasant affair, from the pictures of it we find in these delightful toiles

PEASANT woman rubs out her clothes on a rock beside a water-mill . . . two men gather in their nets after the day's catch . . . a boy bends beneath the weight of his sheaf of wheat . . . a man fishes, idly reclining on a mossy rock, while a girl and a dog sit quietly beside him.

These delightful scenes of rural France in this toile de Jouy an antique air, quite as if it had been designed by the famous J. B. Huet himself, back in the 18th century. They are developed on a cream background in rouge, dull blue, mauve, or sepia—all characteristic toile de Jouy tones.

Toiles de Jouy, with their little rural or

historical scenes printed in a single clear color on a neutral background, make delightful draperies or slip covers. They may be used for bedspreads or wall coverings, as well. And since they lend themselves to the decorative schemes of widely varied types of interiors—living-rooms, bedrooms, dining-rooms, sun rooms, children's rooms, libraries—these toiles have a large and ever-increasing following.

Ask your decorator, upholsterer or the decorating service of your department store to show you this Schumacher toile de Jouy. He can also show you other fine Schumacher drapery and upholstery fabrics suitable for furnishings of every period—lovely brocades,

damasks, brocatelles, velvets, tapestries, chintzes, linens, satins and taffetas.

## "Your Home and the Interior Decorator"

FABRICS such as these can give your home real distinction and charm, if rightly used. How you can, without additional expense, have the professional services of an interior decorator for your furnishing problems is explained in the booklet we have prepared, "Your Home and the Interior Decorator."

Attractively and richly illustrated in full color, it will be sent to you without charge upon request. Write to F. Schumacher & Co., Dept. D-12, 60 West 40th Street, New York. Importers, Manufacturers and Distributors to the trade only, of Decorative Drapery and Upholstery Fabrics. Offices also in Boston, Chicago, Philadelphia, Los Angeles and Paris.

# F-SCHUMACHER & CO.



# Christmas Cruises

(Continued from page 293)

inclusive fare that covers hotel accommodations and shore trips. Where ships of this line go to Bermuda only, the trip takes but two days each way with a round trip rate of \$70 and up, while a nine-day tour including meals, passage and five days in Bermuda with all shore expenses is but \$113.50, either way a delightful short trip at a not prohibitive price.

Perhaps a trip on a Cunarder through these tropic waters and around these "gems of the Carribean" would seem the ideal gift. A special Christmas cruise is offered this year, starting December 22nd returning in 15 days. Think of Christmas at sea and New Years in Havana, a trip covering 4135 miles, the rate for which is \$200 and up, depending on the room. To board an oil-burning ship on either of the above lines is to sail on a voyage of discovery in such comfort and luxury as would make those old Spanish explorers feel that we moderns had in truth found that El Dorado for which they had searched in vain!

If it is desired to spend the holidays at home, leaving later for summer climes, a most enjoyable trip is scheduled for January 29th by the Holland-American line, this trip planned in coöperation with the Frank Tourist agency. This is another 15 day trip to the West Indies with still another planned for February 17th of 27 days for which the costs are from \$230 and \$385 up.

Realizing that the traveler really wants to know the exact cost of any trip before making a gift of it or taking it, the Raymond & Whitcomb Company are arranging "all expense tours" to the West Indies. These are for 22 days each, beginning January 27th and February 22nd with an inclusive fare of \$400 and up. And it has remained for this agency to make the old prophecy that "ships will sail on land" come true in part. They do not actually have land cruisers but they do have land-cruises on private trains made up of especially designed cars. These land-liners have rooms with private bath, drawing rooms, pullmans, gymnasium, lounge, library, recreation hall, observation and dining car, etc. The passengers on such a cruise keep their accommodations throughout as they would on a ship. In freedom from regular schedules and in offering unusual sight-seeing opportunities, these land-cruises simulate all the comfort and delightful features of an ocean voyage. These trains "sail" in such a way that no scenic point is passed in the night. With no waste of valuable time, the traveler is brought by daylight to spots of interest. In fact, the rule is "scenery by day; at night the best hotels." These trips are scheduled to begin January 5th and each Wednesday thereafter from New York and connecting points, traveling out by the southern route to California and home by a different way, touching all the wonder spots such as the Grand Canyon, etc., the rates for such trips being \$385 for an upper berth on the outward journey, \$420 for a lower plus \$32.63 for return berth, with meals also extra on the return trip.

Thomas Cook & Son also have similar land-tours, the first one starting on December 5th, with three in January, these ranging in price from \$975 up depending on the route chosen and the length of time required to make the trip. The one beginning January 17th includes a trip to Hawaii and return, this trip lasting two months at a cost of \$1485. Both of the above agencies have optional return trips either by a southern or northern route, which brings us to the importance of a northern trip as a Christmas gift, for the South does not hold all the allure. It only rivals but does not surpass the North when at Quebec there is skiing and skating and tobogganing to make the short days all too short, and when the dog-derby is held with dog-teams scudding along the white trails. And nowhere is there greater grandeur and beauty than in the Canadian Rockies when Banff holds its winter carnival from February 5th to 12th. The Canadian Pacific R. R. will not only arrange for a most delightful train trip to either place but will take care of all hotel reservations so that a journey to these places where the Frost King holds sway becomes a gift always to be remembered and prized.

Oddly enough, this same railroad through its steamship department has a round-the-world tour as a Christmas gift this year, a trip that begins December 2nd and carries the traveler to the Holy Land for Christmas and to Cairo for the New Year. Many such globe encircling tours are planned to start shortly after Christmas—a royal gift such a trip, that would last according to the route chosen from four to six months

and would cost from \$1800 upwards. So many are these tours that it is impossible to mention them all. Some go through the Panama Canal, around to San Francisco, and then a long jaunt across the Pacific and home by way of England. Still others are to stay entirely below the Equator, striking directly west from the Panama Canal, Australia, around Africa and home along the east coast of South America. There are varying rates for each trip depending on many things but a safe minimum rate to count on is \$2000 and up.

And could there be a more pleasing Christmas gift than a trip to the Mediterranean with side jaunts to Thebes, down the Nile and to the Valley of the Kings? The region that borders this inland sea is one that teems with historic interest. Every creed and denomination has grown up from the art, religion and culture of these Mediterranean countries, and not only this does the traveler feel but the romantic and mysterious charm, the delightful climate, the never-to-be-forgotten scenes. One such trip is planned to start on January 26th, returning April 1st, at a cost of \$950 and upwards. This rate includes all shore and hotel accommodations with the privilege of stop-overs in Europe. A cruise de luxe may be taken to the Mediterranean on a White Star liner sailing January 22nd for a leisurely journey of 68 days, covering 13,850 miles, the inclusive fare for which is \$1000 and up. Jerusalem, Carthage, Athens, Cadiz, and home via London—what names to conjure up dreams, what a gift to find in one's stocking on Christmas morning!

Trips that do not go so far afield (or shall we say so far awash?) can be taken to Los Angeles and San Francisco via Havana and the Panama Canal, these trips scheduled on alternate Thursdays. The time required is from 18 to 20 days on the Dollar Steamers which permit an entire day for sight-seeing at Havana with other landings at cities in the Canal Zone with the trip through the Canal by daylight. The cost of such a trip is from \$275 up. After reaching California, these ships continue around the world with the fares at \$1250 and upwards. In fact, you can begin a world-cruise from San Francisco on a Dollar liner every day in the year, so that if one were to take a land cruise to see America first, it would be an easy matter to continue this wonderful trip around the whole world.

Every Wednesday a Matson liner leaves San Francisco for Honolulu and from that port, other ships of this line run to Samoa and return and even to Australia, the round trip first class to Sidney costing but \$565. In increasing numbers each year people are realizing the nearness of Hawaii as well as its indescribable beauty and the fact that such a trip lies within the means of the average person. The Los Angeles Steamship Co. sends its big ships every two weeks along the route called "the great circle of sunshine," the voyage taking six days one way, with rates ranging from \$110 upwards, and with round trip tours of three weeks at \$278.50 and up, and the fare covering all expenses.

Trips—trips everywhere until it seems that even the uttermost hidden parts of the earth have been visited and that there can not be a new trip left. Yet the "Southern Hemisphere Cruise" on a Cunarder offers a new way round an old world. Sailing from New York on January 12th one is taken around the world entirely in the Southern Hemisphere, a magnificent itinerary that includes Australia, and New Guinea as well as the East Indies and around both Africa and South America. If this be too long a trip or too large a gift, a jaunt around South America might be substituted, a journey that covers the entire continent in two months. Another ship will sail January 29th on the trip that holds all the wonders of those earlier journeys of Magellan and Cortez and Pizarro, that will touch at all the notable places both on the East and West coast and reveal glories that Pizarro in his fondest dreams did not conceive of! And this for \$975 and upwards.

In every case, regardless of the length of time or distance to be covered in one of these gift-trips, it is but an incomplete offering indeed if the recipient must attend to the details of it himself. Each of the tourist agencies will gladly take up this burden to make the gift complete, smoothing away all obstacles and annoying problems so that when one does step on this modern Carpet of Bagdad, it will carry the traveler with as much ease as did its famous prototype of old. And with the West Indies only 45 hours from Broadway, who is there who will not want to take passage on it!





## Southern Evergreens for Holiday Greetings

A box of fresh, fragrant evergreens from the Blue Ridge, redolent with the odor of Sweetened Balsam and brilliant with Galax and Holly.

Can you imagine anything more in keeping with the Christmas season, or that will convey in such a tasteful fashion your Christmas message?

The Christmas greens are carefully selected, and tightly packed, which insures delivery in perfect condition. The keeping qualities are unsurpassed under ordinary conditions, and even in warm rooms they will retain for days their freshness and brilliant natural colorings.

### Special Prepaid Box Prices

Box 1—500 Assorted Galax and introductory assortment of Leucothoe, Holly, Leucothoe and Ground Pine. Splendid value, long acquainted. . . . . \$3.50  
Box 2—2,000 Assorted Galax, 50 Leucothoe Sprays, 25 Fern Sprays, 6 Fir branches, 1 lb. Bouquet Green, and 6 sprays of Holly. . . . . \$10.00  
Box 3—1,000 Assorted Galax, with extra-nice assortment from all the above evergreens. . . . . \$6.00  
Box 4—4,000 Assorted Galax and extra quantities of all. This beautiful collection will be enough for yourself and to divide with your neighbors. XX Special Value. . . . . \$15.00

C. ROBBINS *Gardens of the Blue Ridge* Box 7, Ashford, North Carolina

## These COLUMNS beautify many of the SOUTH'S finest homes



Richmond — Charleston — Chattanooga! Magic names in the imaginations of those who love Southern hospitality and the homes contributing to it so richly.

Why is it you find Hartmann-Sanders columns used for many of the fine homes in these centers of Southern culture?

The reason is clear. These classic entrance columns harmonize perfectly with finest home construction. They

cost no more, yet add vastly to home beauty and value.

Before you build or remodel, send for Catalog G-52 of Model Entrances. Or send 30 cents for additional Catalog G-34 of pergolas, lattice work and garden furniture.

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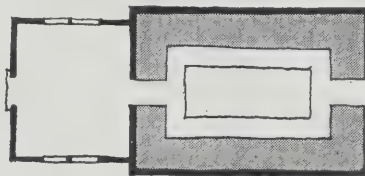


Colonial  
Entrances  
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Columns



One of our New York Flower Show Houses bought by The Ingolds of Greenwich, Conn.

## They Saw It and Bought It at the New York Flower Show



As you see from this plan, it is a very roomy Garden Under Glass. In fact it is 18 feet wide and 25 long in addition to the work room.

You no doubt recall seeing it there, and mayhap lingered appraisingly inside; and looked at it longingly from outside.

Every year we have a duplicate of this same house at the Show. And every year, thousands, just like you, look at it yearningly.

Some can't resist so delightfully wholesome a temptation, and buy it.

Before the Show is over, several of the same houses have been sold. It has become known as the "Flower Show House."

To have one is the surest way of making sure that you have an all-year-round Flower Show of your own.

But that isn't all.

Ask anyone who has one, and

they will invariably say that they get as much real joy out of fussing around among the flowers, as having the flowers themselves.

Some will likewise declare, "It's a highly healthy hobby, that it takes the wrinkles out of your face, and the kinks out of your nerves." Considering all of which, don't you often wonder why you keep on not having one?

Is there, after all, any real reason?

Catalog, if you wish it; or at your suggestion one of us will gladly come and talk it over with you.

FOR FOUR GENERATIONS BUILDERS OF GREENHOUSES

## Lord & Burnham Co.

Builders of Greenhouses and Makers of Boilers

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Denver  
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Cleveland  
1304 Ulmer Bldg.

St. Louis  
704 E. Carrie Ave.

Montreal, Can.  
124 Stanley St.

Canadian Factory  
St. Catharines, Ont.

Philadelphia  
Land Title Bldg.

Kansas City  
Commerce Bldg.

Greensboro  
N. Carolina

St. Catharines  
Ontario, Can.



## Candles of Christmastide

(Continued from page 283)

ing the old, undying carols bidding the gentlemen to rest merry, and the people to light their candles in honor of the star that shineth clear.

I suppose my passion for English Christmases began in my childhood when I read Dickens and Washington Irving. Even that spectral candle, burning bright blue when Marley's ghost appeared, had a certain fantastic fascination for me, and, as for "Bracebridge Hall," its delights have never failed me; I read it with happiness to this day. I know if ever I should be a Rhodes scholar I'd go to Queen's College, Oxford, because that's where they still bring in the boar's head, wreathed with gay garlands and sprigged with rosemary, singing "Caput apri deferro" as they come. Blessings on the long-ago student, who, attacked in the forest on Shotover Hill as he was peacefully reading Aristotle, crammed the volume down the savage beast's throat, crying out "Graecum est," killed the boar with learning, and then cut off his head to recover his precious volume, and so instituted a quaint and interesting custom. Once they must have kept Christmas at all the colleges with special ceremony; at St. John's, in the old buttery, there is yet to be seen the huge stone socket in which the Yule candle was burned.

Candles weren't just lights in those old days; they were symbols, too. Poor folk burned farthing dips or rush-lights. By the way, look at that group of rush-light burners, and see just how your candle could have been burned at both ends; I never before understood how this extravagance was a possibility, but it is perfectly easy to realize that the peeled rush, dried and dipped in tallow, and placed lengthwise, could be so consumed. Great halls glowed with the radiance of tall wax tapers and the flare of the Yule log, and although in most cases the tenantry gathered at castles and manor-houses for the Christmas celebration (witness the survival of the custom in "Pickwick Papers" and "Bracebridge Hall" and Scott's lines in "Marmion" praising the holiday liberty "when ceremony doffed her pride," and the Baron's hall was opened wide to "vassal, tenant, serf and all") no doubt cottage hearths had their Yule logs, too. They must have; otherwise some unfortunates must have dwelt in darkness, not spiritual, but literal, for, in certain parts of England, it was considered frightfully unlucky to let any light leave the house between Christmas Eve and New Year's Day, and if tinder-boxes were stubborn, it was useless to ask the neighbors. Part of the log was kept to kindle the next Christmas fire; besides, if it was safely put away, no fiend could do mischief, nor fire harm the house.

In Norway and Sweden the same superstition attaches to the Yule candle; with the end a cross was branded upon the cattle on Christmas morning; the handle of the plough smeared the first spring day that work began in the fields, and in Denmark, if it was burned in thundery weather, all danger from lightning was avoided. Candles and logs were gifts, also; in "Christmas in Ritual and Tradition" Miles records that "at Ripon in the eighteenth century the chandlers sent their customers large candles upon Christmas Eve (I believe it is still observed by merchants in northern Scotland), and the coopers logs of wood." He quotes another authority who says, "the poor were wont to present the rich with wax-tapers,"—odd enough, it ought to have been the other way round—and that "at one time children in the village schools in Lancashire were required to bring each a mould candle before the parting or separation for the Christmas holidays."

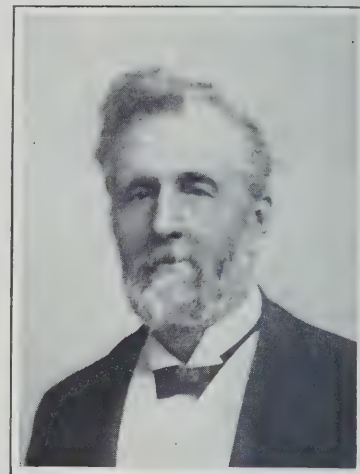
Someday I mean to go about collecting Christmases: see the French crêches, said to have been first begun by St. Francis; visit an Italian presepio, lit with its twinkling waxen tapers; revel in a Dutch Nikolaus-tag like the joyous festival in "Hans Brinker"; spend a Christmas Eve in Alsace where the "Christkind" is represented by a young girl who wears a golden paper crown with lighted candles in it, and carries a basket of sweetmeats in one hand, a silver bell in the other, a great contrast to the black-faced, bear-skinned Hans Trapp who follows her with a switch for the naughty children who are spared only when the Christkind pleads for them. She is rather like the Lussibuden who, on St. Lucia's Day (December thirteenth), when Christmas begins in Sweden, goes about clad in a white gown, with a crown of whortleberry twigs set with nine lighted candles, and wakes the sleeping family, and serves hot coffee to them at five o'clock in the morning.

And in the nearer meantime, I intend to send Christmas candles instead of Christmas cards to my friends. For I have a set of old candle-moulds, I shall pray for the endless patience such a task implies, and I know that if accident puts such a candle out, "it yields a pleasant fragrant to all that are in the room". That is why they will be so appropriate for Christmas: symbols not only of that long-ago, clear-shining star, but of the gifts the Wise Men brought: the yellow glow of the flame for the gold, the sweetness for the myrrh and frankincense!

## Dahlia Roll of Honor

(Continued from page 301)

**COLOR SERGEANT** (Lyndora Gardens)—A color gem and a Dahlia that will likely win many prizes within the next season or two. Color Sergeant is a deep flower, Decorative in form. It is an unusual color and the nearest approach to a description is to call it a bronze saffron. It is a metallic most pleasing color. The flowers are large and it can be exhibited in perfect condition. It won in class for "Best Specimen" bloom at Camden again as best 1925 seedling at Philadelphia.



Richard Vincent, Jr., White Marsh, Md., founder of the American Dahlia Society and President since its inception. Died Oct. 1926

**ORPIN** (Badetty Bros.)—Here is Sagamore's first child and a worth scion indeed. This is a gem of a Dahlia with the same color characteristics as its popular parent, namely a bright color on the open petals shading to rich center. The combination is gold and orange with the center almost pure bright orange. By 1928 this variety will, I am almost sure, be a big seller on the cut flower market. Incidentally, we offer young men good advice when we say that a bouquet of this is an effective weapon. Under artificial light—well, you wouldn't believe it!

**JACK O' LANTERN** (Success Dahlia Gardens)—This brilliantly colored Decorative is one of our favorites. But we love bright colors anyhow. It is a true Decorative with open petals of bright orange-red shading to a dark Spanish red near the center, with gold tips to the petals that form the center. It is a dashing, bold flower that will be a 100 per cent. success with men.

**JERSEY'S TRIUMPH** (Waite)—One of the most beautiful Dahlias of the year and compares favorably with any of the Waite originations. Can we say more? It is a large orange-buff Decorative with tints of rose. It more nearly resembles Mordella than any other good variety we can mention.

**ALICE WHITTIER** (Success Dahlia Gardens)—Created something of a sensation when she visited the San Francisco show, and came out with the prize for the most beautiful Dahlia in the show. Her color is light yellow but clear and pleasing; bright silver tints give her a glistening effect of beauty. She is a well certified Hybrid-cactus with four Certificates of Merit. A fine grower that won her place in a year when so many good new yellows were shown.

**GRANDOLA** (Broomall)—This Decorative is, we think, the most beautiful of the many good new ones introduced in 1926 by a Grand Master at sending out good Dahlias. Certainly, only one or two other growers have ever in single season approached his 1926 record in sending out good new ones. Grandola is a golden orange, very bright and very rich. A clean cut flower and an excellent grower.

**EDNA FERBER** (Fisher & Masson)—This is just about the most artistic new Dahlia, and we wish it were possible to have Miss Ferber's power of language to describe her beautiful namesake. It is a large Hybrid-cactus with incurved petals. The color is almost pure, a bright salmon-orange. It is the type of flower that affords relief and contrast to the massive Decorative.

**MRS. FRANCES E. BULLARD** (Broomall)—Just the sort of flower that one dreams about in his seedling crop. A pastel shade of silver pink with no trace of lavender or salmon. The long petaled flowers are very distinctive in form. At the Camden show, an undeveloped flower was second in Specimen Bloom class and at Short Hills it won as Best California Origination. The originator classes it as a Peony-flowered but it came in the East as a Decorative.

**ADDA PATTERSON** (Kemp)—This beautiful white Hybrid-cactus should have been mentioned last year, but somehow we feel it is better to make the mistake of giving recognition to a variety that has improved over its first showing than to select varieties which do not hold up when disseminated. Adda Patterson is, we believe, the most artistic white Dahlia shown this year. It is half-way between Hybrid-cactus and Cactus, and for vase work it is superior. It is a free bloomer and there was a vase of it in the New York show that was as effective as anything there.

**IAN** (Bessie Boston)—New Cactus varieties of merit should be encouraged, and here is one that is worthy. It is a long petaled flower with background of golden amber, and shadings of deep salmon. The reverse of the petals shows a glowing gold. The flowers are large and of spectacular appearance.

**PAUL REVERE** (Bissell)—Here is about the most satisfying of all solid red Dahlias, and what a color. A flaming scarlet-red and yet a flower that will blend with a number of shades. It is a flower for those who feel bright color. Sometimes we think this talk about reds not being popular is bunk.

(Continued on page 320)





Illustrating Rod Grille type

## PERSONALITY

A DISTINCTIVE atmosphere marks the home where radiators are beautified by all-steel Slyker creations in period furniture. Charming designed and hand decorated like the most expensive furniture, they add personality to the room.

Cane or Rod Grille models—equipped with humidifier for ideal atmospheric conditions. Write for hints on radiator beautifying without obligation.

**SLYKER**

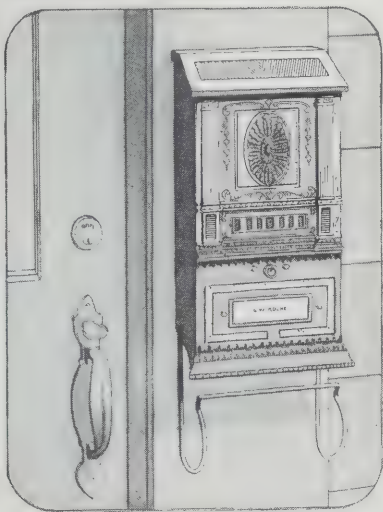
*Metal*

**RADIATOR FURNITURE**

*In Period Designs*

SCHLEICHER, INC., 3808 Georgia St., GARY, IND.  
Branches in all Principal Cities

**No more mail  
until you get a  
mail box"**  
says  
**Uncle Sam**



**Now only \$7.50**

Recently local postmasters sent notices out which read, in effect, "No more mail until you get a mail box." This is not merely a local ruling, but a Federal statute, section 713 of the Postal Law now being rigidly enforced.

You must get a mail box—but where? What kind? Here is the answer. H. L. Judd Company has designed a mail box to fill a long felt want. Until now the mail box has been a necessary evil, a clumsy, inappropriate metal fixture, inclined to rust and spoil your doorway.

The new No. 666 mail box, illustrated above, is not only practical and beautiful. It is cast, not merely stamped. It is guaranteed rust-proof by its makers, the best makers of decorative hardware in America. It is big enough to hold all first-class mail under lock, with a spring clip for magazines and papers—

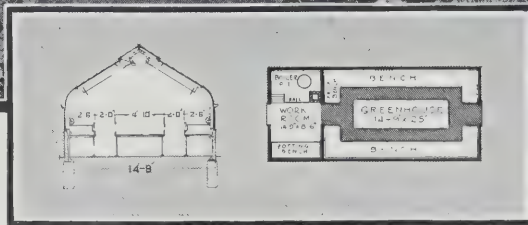
and it is a handsome addition to any doorway or entrance.

This is a new note of decoration for the home, a really beautiful mail box. To introduce it to the better homes of each community, it is being offered at the special introductory price of \$7.50. If your dealer cannot supply you, order by mail—we pay the postage. Order the No. 666 Mail Box. Specify your choice of color, Roman Gold or Verde Antique. Pin a check or money order for \$7.50 to your letter. If you prefer to send no money, order it and pay the postman on delivery.

**H. L. Judd Company, 87 Chambers Street  
New York, N. Y.**

*An appropriate purchase for yourself—and an appreciated  
and unusual holiday gift for any friend*

## Hitching \$1700 House



**Possess Your Greenhouse At Once**

**Pay For It In 12 Months**

SEVENTEEN hundred dollars is its cost, for the complete materials and entire equipment.

To it you add only the small amount for its erection by a local carpenter and the simple connecting of the boiler and heating coils by a plumber. Or if you prefer, our trained men can do this work reasonably.

No expensive foundations are needed, as the posts rest on simple concrete footings.

You pay \$565 down and the balance in 12 divided payments, quite as 85 percent of the automobiles are bought.

Send for booklet telling all about the greenhouse's steel frame; the cypress wood used; the boiler; the ventilating apparatus; and how the materials are cut and fitted all ready for quick, easy erection.

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Boston  
161 Massachusetts Ave.



# Dahlia Roll of Honor

(Continued from page 318)

**JERSEY'S EMPRESS (Waite)**—This richly colored Decorative should have been included in last year's report and that is why we are mentioning it among the novelties. It is a dark royal plum-violet, about as richly colored as anything in the Dahlia world. The long graceful petals have a slight curl that gives this flower a most artistic appearance. It is an unusually fine grower.

**MAY RILEY (Harding)**—A spectacular large Decorative that somewhat resembles the old variety Judge Marean. It is a larger and more distinctive variety than Judge Marean. The color is a combination of golden amber with deep rose shadings, each petal tinted in uniform-manner. It is a beautiful flower.

**CASPAR G. WARE (Dahliadel)**—A fine growing Dahlia of clear lavender pink. It is a true Decorative and, like Mrs. I. de Ver Warner it will probably eventually be a general favorite. A vase of Caspar G. Ware won for best vase of 25 blooms at Camden, and it was about the finest vase of Dahlias seen this year. The color changes under different soil conditions, but always it is charming and when the pink predominates it is exceedingly beautiful.

**SANHICANS KING (Fisher & Masson)**—Dahlias set their own fashions and here is the "last word" in color fashion. This is exemplified in a beautiful manner in this Decorative, a bright tawny gold shading to a bronze gold, with tints of Bronze around center. The hackneyed term "autumn colored" can be rightfully applied to this variety. It is an artistically formed flower, not large, but a grower of excellent habits.

**MOORESTOWN MELODY (Lyndora Gardens)**—A really fine new American type Cactus. Large star-like flowers, quite a bit more incurved than Ambassador, but giving the same effect. The color is burnt orange, of a distinctly different shade.

**QUEEN OF THE GARDEN BEAUTIFUL (Garden Beautiful—Burns)**—An interesting Dahlia with an interesting history. Originated in the San Quentin prison's Garden Beautiful in California, it won the Heller prize at San Francisco in 1925. Its form alone makes it a distinctive flower, with the large center and wide petals. The color is a bright yellow with tints of green—a more interesting color than the description as it gives an unusual warm tone to the flower. It is a most effective Decorative for combination with pinks or oranges in classes calling for several Decorative varieties.

**GARDEN GLOW (Burpee)**—A bright gold and red Hybrid-cactus that caught the dear old public's fancy at the Sesqui-Centennial, at Camden, and again at New York. It is not a large flower but charming and animated looking. It is a matter of record that this was admired as much as any of the 1926 novelties.

**NANCY SUE LANG (Broomall)**—A gigantic flower with a striking combination of metallic colors, bronze, copper, gold, and a brown red—the color of an oak leaf. If you should see this Decorative in a 50 bloom class, you would likely pick it out immediately as about the most distinctive flower in the class.

**SUNRISE (Smith)**—This amber colored Decorative with a line of rose pink outlining each petal created something of a sensation in New York where it received a Special Award of Merit. It is a decidedly two-colored flower, but the color design is regular.

**ELITE PEACH (Kennedy)**—A happy name for a beautiful flower. It is a bright salmon pink Decorative of distinctive form and a gem in the garden. Under artificial light, it changes color, becoming even more beautiful. Winner in hot competition at Red Bank as Best Undisseminated Seedling.

**POND LILY (Cottam)**—The first thing that impressed us in the New York Show was a basket of this new Decorative, and, after going through the show several times, it seemed about the prettiest basket in the hall. It is a light tan and cream color with tints of rose and violet. Another variety we can class as a real art Dahlia.

**LADY LYNDORA (Lyndora Gardens)**—If you love pastel shades in distinctive combination, here is a real gem. It won in the Undisseminated Seedling Class at Camden in the best class of seedlings shown in the East this year. It is a lovely blending of pink and white, but a blended combination without too strict design; the pink is a real pink and the white is just enough tinted to make a luscious effect.

**ROSS WAITE (Dr. Waite)**—If you are looking for something different here is a uniquely formed Hybrid-cactus with peculiarly incurved interwoven petals. The color is clear silvery yellow. This variety was certified at the New Jersey Trial Grounds, in 1925.

**FAITH GARIBALDI (Bessie Boston)**—We have a notion that this distinctive clear pink is an even more beautiful flower along the Atlantic Seaboard than in California. In 1926, Faith Garibaldi improved 50 per cent. over its 1925 debut. It is a clear pink of real distinction and charm. Several times this year it was in winning Decorative classes, and is a high rating Dahlia in every respect. There is no more charming color in any Dahlia.

**ALEXANDER POPE (Montrose Dahlia Gardens)**—This spectacular Hybrid-cactus won two silver medals at the Boston Show. It is an almost perfect flower. The color is bright crimson with a peculiar lustre. The reverse is light violet, and the combination is much more effective than it sounds. We first saw this at Short Hills in 1925, and it came even better in 1926.

**JERSEY'S ELEGANS (Waite)**—A rich name for a richly colored Decorative. The color is almost identical with Jersey's Beauty, but the form is quite different, a near Hybrid-cactus type. The flowers are not large, but they are graceful and effective for vase decoration. A Dahlia that will be popular.

**ELKRIDGE BEAUTY (Griffiths)**—Here is a luscious colored true Decorative and an excellent keeper when cut. It is a waxy petalled flower, a combination of cream and tan with just enough tints of rose to give the flower distinction and warmth.

**COHASSET SUPREME (Marshall-Sugg)**—A large Decorative that can boast every quality a good Dahlia should have. Flowers grow well out from foliage. The color is a delightful shade of lavender pink with deep rose reverse; at center shades to an ivory pink giving a charming color effect.

**LILLIAN HART (Harding)**—A rich metallic pink Decorative and a worthy member of the Harding-Marean family of Dahlias. We believe this flower will be as popular as Rose Fallon; it is, we think, a better Dahlia. Certain Dahlias, like people, have the "grand manner" and this one has it.

**PRIMULA REX (Broomall)**—This yellow Decorative created a sensation everywhere it was shown. It won a number of individual bloom prizes, but for specimen bloom and largest bloom, and notably the Special Award it received at Camden in the Court of Honor, in competition with the best Dahlia world has to show. A pale, primrose yellow, clear, and a one-tint flower. You can grow it as a gigantic flower or you can let it bloom freely and you have about as graceful a flower as you'll see.

**SUSAN McANEENY (Fraser)**—A nice Hybrid-cactus that can boast every quality a Dahlia should have. Flowers are on extra good stems. The color is a delightful shade of primrose with tints and streaks of peach pink.

**EAGLE ROCK SUNSHINE (Broomall)**—A really great Dahlia and a variety will dominate the individual classes calling for perfection in the Cactus type. And what a glorious rich color, so bright that it radiates! The name fits bring just one blossom into a room and you've got new life in the entire surroundings. It has good habits of growth and bloom, too.

**FORDHOOK VICTORY (Burpee)**—A lot of pinks have been described as "watermelon pink." Here's the variety that that color description fits. A clean cut Decorative that ought to make its mark as both a commercial flower and as a garden variety. Good keeper, warm color, and an ideal companion for salmon, lighter pink, or white combinations in garden bouquet. It was among the best in the showroom at New York.

**OLIVE REED (Seal)**—If you want a real bright yellow deep petaled flower, you will find it in this Decorative. An impressive flower in every Eastern show.

## Older Varieties Still Good

The descriptions given below are short because every variety in this section has been described in full in a number of catalogs. However, this list includes the Dahlias that have weathered the storm of fiercest competition without displacement and therefore we mention them as they are the really great Dahlias.

**JERSEY'S BEAUTY (Waite)**—Still the best pink Decorative. In 1926 won Garden & Home Builder medal at the Sesqui-Centennial Show as the standing Dahlia in the show; also at the Camden Show as the flower that represented the greatest achievement in Dahlia breeding. It further added to its long list of victories by winning a number of prizes in artistic bloom classes, in vase classes, in decorative, and in the pink color classes, and in England it won the combined award of the National Dahlia Society and the Royal Horticultural Society. It is the one most popular Dahlia.

**THE TRENTONIAN (Fisher & Masson)**—All the way from Edinburgh, Scotland comes the report that this copper brown Decorative won as the Best Decorative in show. It won as best flower of New Jersey origin, at Short Hills and won in the Decorative Class at Red Bank in the 6 bloom class. Added to these a number of other class prizes, usually calling for Best Decorative.

**JERSEY'S BEACON (Waite)**—The most popular red Dahlia in the East, outstanding at every show. It is such a fine grower that it might be said to approach the perfect in that respect. It won its share of prizes too. It is the most distinctive colored red due to the tan reverse.

**ELITE GLORY (Kennedy)**—Frankly this is still the most spectacular of Dahlias. It added to its long list of prizes the Court of Honor prize at Camden in the keenest individual bloom class that we have ever seen. It won both awards in Largest and Best Specimen Class at Red Bank. This large red Decorative dominated the red color classes wherever shown. And, what is more important, it grew well in every section where it was sent.

**SAGAMORE (Badetty-Kirby)**—Like Jersey's Beauty, it was in every commercial exhibit of note and many times we heard visitors stop before these exhibits and say "That's the prettiest of all." It is one of the best selling Dahlias in the New York shops. There were larger shipments of some of the varieties but Sagamore is the only one we know that was often "sold out" before delivered.

**MARGARET WOODROW WILSON (Fisher & Masson)**—A really magnificent Decorative that succeeded wherever grown. No Dahlia of 1925 introduced achieved more general popularity. It won several individual prize classes including the President's Cup at Wilmington for best bloom in show. It was especially good at Trenton, at the Sesqui-Centennial, at Camden, and at New York. It is unique in its pale tinted pink color and, when it is perfect, holds admiration by its sheer beauty.

**ELLINOR VANDERVEER (Seal)**—In all the shows because it is a beautiful flower and because it is such a satisfactory grower. A Dahlia that rates very highly among the New York Florists because of its color and keeping quality. It won its share of prizes too. Like many of the other varieties in this section, Ellinor Vanderveer will do her part to make the Dahlia the most popular garden flower.

**MARMION (Tyler)**—We said this Dahlia created a sensation at Short Hills last year. Well, this year also it was the outstanding variety in that show, won the Sweepstakes prize for best bloom. It was not in other shows for large quantity, but it was a standout wherever shown or grown. It is a large Decorative, golden yellow with bronze tints shading to an almost bronze center.

**WINFIELD SLOCOMBE (Slocombe)**—When the originator of this fine Dahlia was asked why she did not have larger blooms at the New York show she replied "Because I have so many orders for Winfield as a cut flower, I'm short of bloom." This is one of the best keepers and why its orange-gold colors have not been used more by the exhibitors staging the large commercial displays is a mystery.

**THE SEAL OF CONNECTICUT (Alling)**—The finest colored yellow Decorative. It was good in every show and was spectacular in some. It is large, clear golden yellow color of most pleasing appearance. It held its own year when new yellows came thick and fast. In any exhibit it makes a statement of brightness.

**WORLD'S BEST WHITE (Murphy)**—After careful study of all the whites

(Continued on page 326)





Kernerator-equipped home of Mr. Booth Tarkington, 4270 No. Meridian St., Indianapolis, Ind. Architect, Burns Realty Co.



## The "Gentleman from Indiana" Banishes Garbage Forever

MR. BOOTH TARKINGTON'S delightful home will never have a garbage problem. For here, as in thousands of America's better residences and apartments, the time-tried Kernerator disposes of all garbage and waste without leaving the kitchen. No upkeep cost—the waste itself fuel for its own destruction. Consult your architect or contractor before building—Kernerator cannot be installed later.

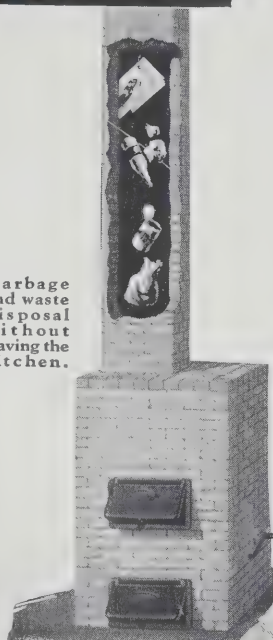
The Kernerator is a brick combustion chamber at the base of your regular chimney, into which falls all waste through the handy hopper doors on floors above. All waste—not only garbage, but sweepings, papers, bottles, in fact, trash of all kinds, is sucked in and the accumulation, dried by air, is removed with the ashes. Metallic objects are flame-sterilized.

Write for booklet, "The Sanitary Elimination of Household Waste."

KERNER INCINERATOR COMPANY  
101 E. Water St. Milwaukee, Wis.

**KERNERATOR**  
Built in the Chimney

Garbage and waste disposal without leaving the kitchen.



## HODGSON Portable HOUSES



### Built of durable cedar

NO WARPING walls or leaking roofs in a Hodgson Portable House. Hodgson construction calls for selected red cedar—the most durable wood known.

Hodgson Houses are built in sections, pre-cut, stained and finished to the smallest detail, before they are shipped to you. The only tool needed to erect a Hodgson House is a hammer to wedge in the key-bolts. These bolts keep the walls absolutely rigid.

Why not erect a cozy little Hodgson Cottage on that newly acquired land in Florida? The one obtained from a Hodgson Cottage will pay the interest on a large investment.

Our new catalog is beautifully illustrated with actual photographs of Hodgson Houses. Also garages, play houses, dog kennels, poultry-houses, etc. Write for catalog K today.

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## A garden of new delights

RIGHT now is the time to think about your flower garden for next summer if you would have it ablaze with the colorful blooms and luxuriant foliage that give English gardens such delightful charm. By planting Sutton's Pedigreed Seeds, you can have a garden equal to England's best—flowers rarely seen in this country—blooms that will amaze your friends and neighbors with their beauty and differentness.

The remarkable vigor and quality of Sutton's Seeds have been developed through more than a century of scientific plant breeding and selection of pure, improved, true-to-type strains. You can buy no better seeds anywhere, or seeds that yield such a high percentage of sure germination. Moreover, Sutton's Seeds will thrive and bloom in America's soil and climate as well as in their home-land.

### Send for the Sutton Catalog

December is none too early to write for Sutton's Catalog. By writing for the book now, you will have ample time to make your selections, order your seeds and receive them before planting time. Sutton's Catalog is elaborately illustrated—with full color plates. It is, in addition, a worth-while guide to horticulture as well as a catalog. For that reason we have found it necessary to make a nominal charge for the book—35 cents in stamps, or international money-order—on receipt of which the catalog will be mailed to your home.

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Sutton's Improved Delphinium  
35 cents per packet

**Sutton's Seeds**  
ENGLAND'S BEST



# YOUR FLOORS



## Wax-Polish Them This New, Easy, Electric Way

It is easy now to have gleaming waxed floors in *every* room. It makes no difference whether the floors are old or new—of wood, linoleum, tile or composition. Nor how the floors are finished—with varnish, shellac, wax or paint.

Give all your floors the Johnson's Wax *Electric* Treatment. It takes but a few minutes—there is no hard work—no messy rags and pails—no stooping or kneeling.

All you do is to spread on a thin coat of Johnson's Polishing wax. This cleans as it waxes. Then run this Electric Polisher over the floor and **ELECTRICITY** will do *all* the work—ten times better and quicker than old-fashioned hand methods.

## Rent This Electric Floor Polisher for \$2 a Day~

From your neighborhood store you can rent a Johnson's Wax Electric Floor Polisher for \$2.00 a day. In just a short time it will make every floor a gleaming foundation on which your rugs and furniture will reveal new charm.

Make an appointment with your nearest dealer to rent this Johnson Electric Floor Polisher. You don't need to push it—or bear down on it. Simply *guide* it. With this Electric Polisher you can wax-polish *all* your floors and linoleum in the time it formerly took to do a single room.

## As a Gift

If you are seeking a gift that is new, out-of-the-ordinary, useful, worthy and assuredly welcome—you will find it in this Johnson Electric Floor Polisher. Your local merchant can furnish a Johnson Electric Floor Polisher. If not, we will send one express prepaid to any address.

## JOHNSON'S POLISHING WAX

PASTE or LIQUID ~ CLEANS. POLISHES. PRESERVES ALL FLOORS

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"The Floor Finishing Authorities"

Please send me Free and Postpaid your new 25c Book which tells just how to treat new and old floors of all kinds—soft and hard wood, linoleum, rubber, marble or tile.

Name.....

Address.....

City..... State.....



## True Spanish Furnishing

(Continued from page 307)

in polychrome, or by pole lanterns standing in pairs in appropriate positions at the ends or sides of a room. The table lamps referred to are like the old Roman lamps that burn olive oil and have a cluster of burners around a central standard. All these old forms of lights can be skilfully wired for electricity.

Typical Spanish chairs are rather uncomfortable from a modern standpoint, those with the flexible leather backs and seats of the joint variety being least so; but there is no reason why a few more upholstered pieces cannot be introduced if appropriately covered. The simple Spanish house comfortable rattan or bamboo chairs can be introduced, their cushions covered with Spanish or India cotton prints. These combine well with simple Spanish furnishings and are both simple and comfortable in a warm climate. Beside the hip-joint chairs there are rectangular walnut chairs with wooden seats and backs, wicker chairs with upholstered seats and backs, covered in leather or velvet and trimmed with fringe and large decorative nails, and the Spanish peasant type having rush seats and carved decorated ladder backs, peculiar to Catalonia. The hip-joint chairs were introduced by the Moors and are the descendants of similar ones used in Egypt, Greece and Rome. They are practically the same as the Italian Savonarola or Dante chairs. The nearest approach to a Spanish sofa is an all-wood or upholstered bench with a back and a rush seated settee that resembles a row of Catalonian chairs combined into one piece.

The usual Spanish floor coverings are various forms of rush mats and in the finer houses wool rugs woven in Spain, but resembling oriental ones in texture. The designs are usually Spanish. Many of the Alpujarras that are used so much at present in Spain and this country were originally bedspreads or covers for country carts, against the glare of the sun. There were a few very heavy Alpujarras, however, always used for rugs, but the term has been rather loosely used recently to include less closely woven ones that were not originally meant for floor coverings.

The usual table for a Spanish dining-room is the refectory type, sometimes this may be varied by a draw-top of a Spanish model. A typical dining-room should have a dado of tiles, a tiled floor and built-in cupboard of tiles with shelves of the same for dishes. Spanish pottery, old and new, can be combined with pewter and brass. The chairs may have colored leather or rush seats, and if rush seated, may be painted red or green with gold.

A kitchen built and furnished in true Spanish fashion will be a revelation to any one familiar only with the utilitarian ones the average house is provided with: whitewashed walls, a range built of colored tiles on one side of a hooded chimney piece lined with tiles, and on the other side a sink, also lined with tiles, and above it shelves of tiles. Copper cooking utensils lined with white metal, hanging in from wrought iron hooks or decorative racks, and a floor of red tiles. Furniture of the peasant type, including rush-seated chairs painted in green or blue, crude walnut tables, and curtains of Spanish prints complete a room so colorful, fresh and inviting that any cook may be working in it.

Spanish houses seldom have more than one fireplace except the one in the kitchen and this is apt to be in the living-room. It gives an opportunity for using interesting wrought iron andirons and fire-irons with characteristic Spanish forms. The usual fireplace for a Spanish room is the huge brazier of brass or silver in which charcoal is burned. It stands on the floor in an important position in the room and is usually very decorative, and beautiful in design. The braziers have a diminutive set of tools to handle the charcoal.

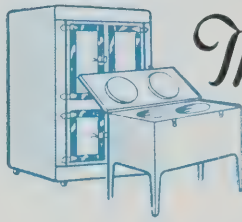
The large white or tinted wall spaces of Spanish rooms are temptations to hang tapestries, damasks, mirrors or pictures against, but do not overdo it. Pictures or mirrors can be hung with silk cords and tassels, which adds to their decorative effect. Many Spanish houses have no curtains or portières, and the deep window reveals and deep doors do not lend themselves to draperies. They were used, however, in the richer and later houses; and damasks or brocatelles were the materials. Greens, reds and clear almost lemon yellow were the favorite colors and the most effective way to hang both curtains and portières is from architectural cornices.

Wrought iron was one of the native Spanish crafts and became very important in the north where the Moorish influence was least. It became a household feature in many ways. Tables of all sizes were fitted with decorative wrought iron braces that were detachable, making it possible to "knock down" any tables fitted with them. Benches had braces and their use is peculiarly Spanish. Other wrought iron articles for inside use were lanterns, floor and table candlesticks, fire-irons, locks and all hardware for doors, windows, chests, and

(Continued on page 326)



# Your Refrigerator *and* Fireless Cooker are Insulated.



*That is what Insulite does for a House!*

**Y**OU wouldn't try to keep perishable foods in a plain, thin box—or cook a roast in one. The “lining” of the refrigerator keeps the contents cold; the “lining” of the fireless cooker keeps the heat in.

Insulation is just as simple as that—including house insulation.

Some materials are so filled with tiny air cells—and are so manufactured to give them more air cells when completed—that they are ideal for insulating purposes.

INSULITE is such a material.

## *Greater Winter Comfort—Smaller Fuel Bills*

Keeping warm in winter, at less expense, is what every home owner wants. Insulate your house with INSULITE and you will *keep* warm at less cost. You will burn from a fourth to a third less fuel.

Use INSULITE for outside sheathing under stucco, wood siding, brick veneer or other ma-

terial. Use it as a plaster base instead of lath. Put it on attic walls and ceiling.

## *Cooler Homes in Summer*

In the heated months, INSULITE serves just as well. It keeps the outside heat *out* then, as effectively as it keeps the inside heat *in* during the winter.

INSULITE will give you a quieter house. The air will be purer. You can let more fresh air in—and yet keep warmer.

INSULITE is *more* than insulation. It becomes a part of the structure—giving strength and rigidity to the framework, taking the place of lath, or serving as a beautiful wall material.

Sold by lumber dealers only. Talk to your architect or builder about it. Write us for booklets of helpful home suggestions.

**THE INSULITE COMPANY**

*Minneapolis, Minn.*



# Insulite

**SHEATHING PLASTER-BASE WALL BOARD**

ALL THAT INSULATION MEANS INSULITE DOES

INSULITE is an ALL-wood product and is always a 1/4-inch thick. Comes in neat, tight sheets. Easy to work with.





**W**hen the tree is trimmed  
for the great day—when the  
peace and good cheer of  
Christmas are almost here  
—have a Camel!



*Camels represent the utmost in cigarette quality. The choicest of Turkish and Domestic tobaccos are blended into Camels by master blenders and the finest of French cigarette paper is made especially for them. No other cigarette is like Camels. They are the overwhelming choice of experienced smokers.*

WHEN the stockings are hung by the mantel. And the children's tree is ablaze with the gifts and toys for tomorrow's glad awakening. When joyously tired at midnight you settle down by the languishing fire—have a Camel!

For to those who think of others, there is no other gift like Camels. Camel enjoyment enriches every busy day, increases the gladness in giving, makes life's anticipations brighter. Before Camel, no cigarette ever was so good. Camels are made of such choice tobaccos, are so skillfully blended, that they never tire the taste or leave a cigarette after-taste. Millions of experienced smokers have found in Camels every good point they ever hoped to find in a cigarette.

So on this Christmas Eve, when your work for others is done—when you're too glad for sleep with thoughts of tomorrow's happiness—taste then the smoke that every day brings contentment to so many millions. Know then the mellowest mildness, the most rich and fragrant taste that ever came from a cigarette.

*Have a Camel!*



*Remember your few friends with a supply of Camels for Christmas. The days to come. May send your Camel cartons so that they will be delivered in ample time.*

R. J. Reynolds Tobacco Company  
Winston-Salem, N. C.



## Christmas in Colonial Days

(Continued from page 284)

It was following the tradition that the Christ child wanders forth at night. His way must be cheered and the house ready for his entrance.

During the following days, ladies and gentry rode with the hounds, hunting foxes by day or coons by night. And there was always gambling and dancing.

DEAR-grandmother Anne Price had no such fun at Christmas, for she lived in Boston in a time when most all pleasures were thought to be sinful.

Visitors from English ships tried to follow the home customs. Many of the colonists still secretly held some of the old superstitions, and believed that certain Christmas observances would save them from an unhappy fate. Gov. Bradford, to check this slipping from grace, in 1619 decreed "If they made ye keeping of it matter of devotion, let them kepe their homes, but no gameing in ye streets." Even in England, a few years later (1634) parliament abolished the observance of saints' days and the "three grand festivals of Christmas, Easter and Whitsuntide."

You can imagine how greatly little Anne Price enjoyed a Christmas when she spent with her Aunt Julia—who had married Jacob Van Rensselaer a worthy Dutch farmer. They now had seven children, all living in Kinderhook, a settlement near the Hudson River and on a line about 100 miles west from Boston. The Dutch and the Germans really are the people who had made Christmas pre-eminently the childrens' day. At this season, in the old countries, young and old become as playful and as glib as young children.

Uncle Jacob had converted Aunt Julia from her strict Puritanical ways to the wonder and delight of Anne. For days, her cousins had been telling of a strange saint, named Santa Claus, who lived in a pine trunk up above Albany, and who visited every house in the world on Christmas eve. Well if he didn't go to Boston, at any rate he visited every house in Kinderhook and Kingston, and, oh, to every place in the world, and way over in Germany too. He popped down the big chimneys, right through the smoke and fire, and as he was a fairy, he didn't even soil his red coat.

Santa Claus knew every child and kept in a big book a record for the year. Uncle Jacob said that in his country, Santa Claus would often come on Christmas Day to praise those children who had been good, and to scold those who had been thoughtless or lazy. That in Holland, Santa Claus came on St. Nicholas day, which is the sixth of December, instead of as in America on the twenty-fifth. The latter is strictly a Dutch day. That on Christmas Eve, just before midnight, all the doors were crowded, and all the animals talked—probably in English, or perhaps in German. If anybody listened, he would understand, but it was a terrible thing to do, as he surely then would die before New Years day. At midnight, the animals all kneel in prayer. The bees sing hymns. Water turns to wine. But if any one looks in these miracles, he will suffer a terrible death.

Sometimes a godly man may see or hear these mysteries in his dreams; and then during the next year, he will be guided to hidden treasures, or to some other good fortune. This Christmas even is the time when both good spirits and those of evil are abroad. No one should venture out-of-doors, except with a light in one hand, and a song in the other's lips. Future fates can this night be foretold by throwing a ball of lead into water, by sifting ashes, or various games which now are played on Hallowe'en.

Shakespeare tells of this evening in Hamlet, when—Marcellus exclaims:

"Some say that ever 'gainst that season comes  
Wherein our Saviour's birth is celebrated,  
The bird of dawning singeth all night long;  
And then, they say, no spirit dare stir abroad;  
The nights are wholesome; then no planets strike,  
No fairy takes, nor witch hath power to charm,  
So hallow'd and so gracious is the time."

On this night, said Uncle Jacob, the Christ Child wanders throughout the world. Sometimes he is disguised as a beggar, or as an old man, or as a poor animal. Those who are kind to him, though not knowing who he really is, are well rewarded. And those who are mean or cruel to him are punished.

The next morning, Anne rushed with her little cousins, to the parlor where stood a wonderful tree as true and straight as if it were growing! Only this tree was covered with bits of colored papers, and lighted with candles, and laden with dozens of little cakes made in the form of animals and people.

(Continued on page 328)

## ELITE GLORY

IS STILL

*The Greatest Dahlia in the World*

Originated by W. W. Kennedy & Sons

Growers of "DAHLIAS ELITE"



ELITE Glory is still the most spectacular dahlia to date. Since it was first exhibited in 1924, it has created a sensation unknown to any other dahlia: The Court of Honor prize, which was the highest award and most coveted honor of the Camden and New Jersey State Dahlia Societies show was awarded to Elite Glory in a class of 106 entries; numerous other prizes were also added this year to its enormous prize record. The color is a radiant bright red and its effect of brilliance has not been surpassed.

**Tubers \$10.00 each. Plants \$5.00 each**

### Herald Tribune Elite

This remarkable dahlia originated and introduced by us in 1926 is a rich pure white decorative of splendid form and wonderful keeping qualities on extra fine stems—a thrifty grower with heavy dark green foliage. It won the Garden and Home Builder Magazine sweepstakes for best dahlia never before exhibited at New York in 1925; wherever shown it has won first prize for best white dahlia.

**Tubers \$5.00 each. Plants \$2.50 each**

## OUR NEW 1927 INTRODUCTIONS

All Certified at American Dahlia Society  
and New Jersey Trial Grounds

**ELITE GEM**—HYBRID CACTUS—Spinel pink blush on primuline yellow at the base; reverse rosolane-purple. **Tubers \$5.00. Plants \$2.50**

**ELITE PEACH**—Dec., general effect salmon-buff; winner as best undis-seminated seedling at Red Bank this year. **Tubers \$5.00. Plants \$2.50**

**ELITE SURPRISE**—Dec., (some would call it Hybrid Cactus) spectrum red. **Tubers \$5.00. Plants \$2.50**

**ROBERT L. ROE**—Dec., thulite pink. **Tubers \$2.00. Plants \$1.00**

*Send for Our 1927 Catalogue*

Describing over 200 of the leading varieties.

**W. W. Kennedy & Sons, Red Bank, N. J.**



## Dahlia Roll of Honor

(Continued from page 320)

Decorative seems to deserve its name both in show room and in garden. The tints of cream color on the broad heavy petals give it an effect we do not know in any other white. It has never been shown in large quantities but has a lot of prizes to its credit.

**UNCLE TOM** (Success Dahlia Gardens)—An aptly named flower with an unusually rich and impressive color. It is deep garnet, almost black, as rich as the finest velvet in texture; and, as La Tulipe Noir enriches the Tulip gardens, so Uncle Tom gives a touch of color to the Dahlia gardens that is both effective, different, and artistic. The form is Decorative. Keeps unusually well.

**EASTERN STAR** (Dahliadel)—No Dahlia in the New York show was more effective than this fine golden Decorative. Whether in a separate vase, or as a part of a general exhibit, it did its part in giving the show bright color. One of the best keepers at New York.

**NATHAN HALE** (Badetty Bros.)—This Decorative as a second year flower has really created a unique record in that it has become one of the best sellers on the New York cut flower market and as a garden flower it is one of the finest of all. Its burnt orange color, its beauty of form, and excellent keeping qualities are the reasons for its success. Nathan Hale represents the standard we are after in establishing stamina in the Dahlia as a cut flower.

**LOLITA VELASCO** (Bessie Boston)—Clear clean white flowers, with just enough size to make them impressive and yet not massive. This white Cactus is one of the real art Dahlias and was greatly admired at New York.

**SUN MAID** (Edmyle Dahlia Farm)—A glorious colored Hybrid-cactus of orange red and gold and a wonderfully free bloomer and fine grower. It is a long season bloomer and one of the most pleasing of the Western Dahlias. It makes a pleasing combination for house bouquet with reds, oranges, salmons, or yellows.

**SOLE MIO** (Lohrmann)—A nearly perfect Dahlia, and a rich golden color. This fine Decorative was even better than in 1925 when it made such a good impression in the Eastern shows. In every respect it is a high rate Dahlia.

**WALTER E. MAGEE** (Salbach)—A finely formed true Decorative of bright tan and orange shading to a light copper at center. The center color, however, is deeper than that of the outside petals. Not shown extensively in the East but is one of the richest colored of all the orange shades.

**MORDELLA** (Pfannkücken-Kemp)—Three consecutive years in our Honor Roll and better this year than before. Was in every Eastern show and in many classes was the winner. Undoubtedly, it is the purest color of any of the autumn shades and nothing can beat it under artificial light.

**SANHICAN'S PRINCESS** (Fisher & Masson)—This clear, just lighter than rose pink Decorative is a real gem. It will be a good cut flower for years to come and we especially recommend it to those growing for this trade. Free bloomer, thrifty grower, and a dainty color.

**GLORY OF MONMOUTH** (Kemp)—A glorious Dahlia in every respect. Salmon pink fairly glistening with silver and golden tints. At the Sesqui-Centennial, at Camden, and at New York it was among the very best. It is a free bloomer of fine growing habits and, both in color and form, is entirely distinct from any other Decorative we know. We rate it among the best.

**JERSEY'S JEWEL** (Waite)—This fine large Decorative holds its place strictly on merit, and the clear mellow pink color, very pure and pleasing, is its greatest asset. Jersey's Jewel won Sweepstakes as Best Bloom in Show at Englewood and a number of individual bloom prizes in 1926.

**ROSE FALLON** (Harding)—This spectacular, large Decorative is deserving of its popularity. The color is a dark orange tinted with amber and salmon and is both pleasing and effective. Was among the best in every Eastern show of importance.

**AMBASSADOR** (Broomall)—Holds the distinction of being the "oldest" Dahlia on our Honor Roll and of course the reason is that it still ranks as about the best Cactus and as in former years it had the Cactus individual bloom prizes at its mercy. Though it will have competition next year, Ambassador, we believe, will hold its own.

**EMMA MARIE** (Dahliadel)—This lovely Hybrid-cactus is retained in the honor roll because it is a flower that has achieved real success in both show room and garden; and it is one of the most successful selling Dahlias on the Philadelphia market. The attractive combination of pink and white is always pleasing. It was a stand-out variety at Camden.

**JERSEY'S IDEAL** (Waite)—Changed color a bit from its 1925 form, but is still a most distinctive and spectacular flower. The tendency this year was to become a clearer shade, with the gray tones omitted. There is no Dahlia just like JERSEY'S IDEAL in either color or form.

## A Century-Old House

(Continued from page 305)

effect. The Spanish Bayonets are also most notable against the white wall, their sword-like leaves and candelabra stalks hung with myriads of bell-formed flowers well meriting the familiar name of "Our Lord's Candles." They certainly do give an old-time atmosphere to the garden for they have been used so much in the Mission gardens that everyone familiar with California plant life at once associates them with Missions, old gardens and sunny hillsides. They seem to belong to white altars and are equally well fitted to grace white walls.

It is impossible to tell at a superficial glance at the completed house and garden what part is old and what part new, so wisely has the restoration been done. The walls of the house were strengthened here and there, the garden wall entirely rebuilt, just where the old one stood and after the model of the old one, enough of which remained to furnish design, thickness, height. The garage is new but so similar in spirit that it seems to be an original part of the establishment.

## True Spanish Furnishing

(Continued from page 322)

for doorways and windows. Wrought iron and tiles are most typical of Spanish architecture and no house in this style can be suggestive without the liberal use of both.

In furnishing a Spanish bedroom, many pieces of furniture are interchangeable with those of the living rooms. Any of the types of chairs already mentioned may be used, or the tables, a *vargueño* for writing, and one of the large wardrobes; but the bed has great individuality and may be of several kinds. Heavy four-posters with canopies, of walnut, or in polychrome draped with damask, brocatelle or embroidery, simple four-posters without canopies, a great feature being made of the handwoven or embroidered bedspreads, plain bedsteads placed in a corner, the only embellishment being an elaborate valance around the bottom and a handwoven or embroidered spread, and, most unique of all, a four-posted bed without a canopy—generally polychrome—with a flat decorated head-board, separate from the bed and hung on the wall between the two head posts, like a picture.

Spain has always been famous for its hand-made pottery and no small decorative feature is more telling as a Spanish note than a few good specimens of Talavera, Alcora, or Hispano-moresque lustre. Spain at one time rivalled Venice in her handblown glass.

Already the use of Spanish furnishings has increased so much that the supply of genuine antiques has both lessened and increased in price. The natural result is reproductions, and both in Spain and in the United States it is beginning to be possible to purchase creditable copies of furniture, Alpujarra rugs, pottery, ironwork and handblown glass. Though one would always advise people to use as many genuinely old pieces as possible in furnishing a house, it is well-nigh impossible to completely do this, and the antique pieces may serve to give a flavor to the house which the reproductions alone could not do.

The patio is always a delight to furnish. For chairs and tables a combination of rattan, with wrought-iron furniture, and a few small tables and stands with tile tops. Wrought-iron lanterns hanging from the ceiling of the arcades or from brackets, can be wired for electricity, and everywhere glazed and unglazed pots, and jars full of growing plants and flowers. A tiled fountain in the centre, with paths leading to it from a miniature garden scheme, or merely a paved court with potted plants, are two ways of completing a patio, and no one who has not experienced the delight of subtropical planting for an out-of-door living-room can know the full pleasure of a Spanish patio in a warm climate.

With a little study and some restraint it is not difficult to furnish a house already built on Spanish lines in a thoroughly Spanish way, but too much enthusiasm in the direction of reckless buying may so overload the rooms that the tranquil, uncrowded look of a real Spanish interior be lost.

## Dahlias on the Pacific Coast

(Continued from page 302)

The seventh annual show of the Los Angeles Dahlia Society was held on September 17th and 18th. From every point of view it was the most successful ever staged by this Society.

Probably the outstanding novelty was the Barker Dahlia Farm Flaming Meteor, a flame colored Decorative, true type, and of a most striking appearance. The prize for the largest went to Siskiyow which the Pompon Little David was the smallest. The new seedling Lor Beach, originated by J. F. Hartwell proved the best individual bloomer.

Somerset, originated by John W. Eierman, was the best basket fifty—a fine new Cactus of excellent formation and of a most pleasing salmon color. Novelty Dahlia Gardens had the best general display with Barker Dahlia Farm next.

Santa Monica held an excellent three day show in the Auditorium of the Municipal Pier which extends out over the Pacific. Dahlia exhibitors the country over will be interested in the effect of the location on the flowers themselves. With the cool moist breezes of the ocean blowing through the windows of the auditorium and with cool nights, blooms lasted throughout the entire three days with practically unimpaired freshness.

In a show characterized by excellent exhibits the best Dahlia proved to be Eagle Rock Sunshine, a new variety originated by J. J. Broomall. Another Broomall origination, Rosa Nell, took first prize for the largest bloom.



# EAGLE ROCK DAHLIA FARM

## BIRTHPLACE OF THE BEST

Home of AMBASSADOR, SIS-KIYOU, EAGLE ROCK BEAUTY, EAGLE ROCK SUNSHINE, AMARILLO GRANDE, AZURINA, CALIZONA, EULALIA, GRANDOLA, MIRAFLORA, Mrs.

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SOUTH, WASHINGTON CITY, AVALON, Dr. MARSHALL A. HOWE, LA CRES-CENTA, Mr. CROWLEY, Mrs. E. L. LINDSEY, RED ROVER, ROSA NELL, SNOW-DRIFT, VIRGINIA HARSH,

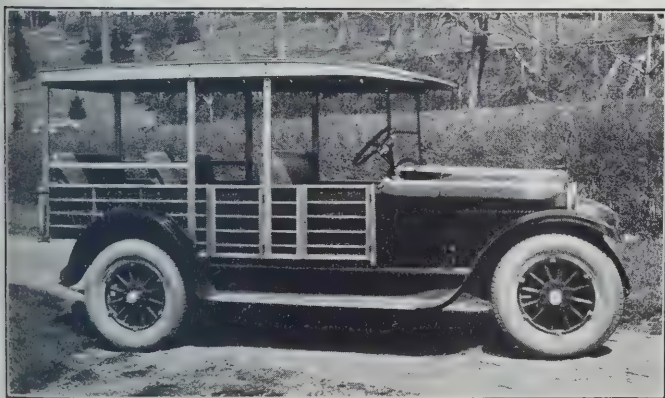
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### The "Cut and Come Again" Gladiolus

Large bulbs usually send up from 2 to 3 or more stems. Each stem will have three to five side branches which may be removed as they bloom out. When the entire stem is cut, a fair proportion, if given good culture and kept well watered, will send up a second growth stem from the old stump, thus giving probably the longest blooming season of any variety. We believe it is the nearest approach to an everblooming gladiolus. We have had fields remain in bloom from two to three months.

Price each \$ .50, three for \$1.25

Our catalogue "*New Creations in Gladioli*" describes our other originations which are few in number. It also has a select list of varieties from other originators, as well as Cannas, Iris, Crinums, Amaryllis, etc.

Send us your name for our mailing list.

Surround your home with beautiful flowers and there, at the close of day, you will find in your garden rest and refreshment for your soul; in the mornings a renewed inspiration. To your children you will bequeath a more wholesome attitude toward life, and an ability to enjoy it. You will attract friends for yourself and help to develop your community.

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PAY for your hardware but once. Say to your architect or contractor at the very beginning. "I want to be sure. I want the Sargent kind—at front and back and at every door and window in between." Then you will get what more than sixty years of outstanding service guarantee—lasting beauty and smooth and noiseless operation that never grows crotchety with age. You will get the most dependable protection of all time, the Sargent easy spring lock. Remember that locks and hardware are not easily or inexpensively replaced—that here particularly it pays to buy the best. Write for the free Colonial Book and with your architect choose appropriate designs for every door and window in your new home. Sargent & Company, Hardware Manufacturers, 48 Water Street, New Haven, Conn.

# SARGENT

LOCKS AND HARDWARE



## Christmas in Colonial Days

(Continued from page 325)

Her Uncle Jacob told her that these cakes represented real animals that were offered by the people at this time, years and years ago. There were presents for every one of the children, including a wonderful Noah's ark with pairs of almost every kind of animal.

All the week, the tree stood in the place of honor. The last night of the old year, the tree, and all the greens that had been used for decorations, were lovingly carried to the yard, where dry sticks had been piled on a high snowdrift. These sticks were lighted, and the Christmas greens were placed on top, soon to be consumed in the flames.

For, said Uncle Jacob, the good spirits of the forest live in the Christmas greens. If they are carelessly thrown onto the ground, the spirit will be destroyed. If they are liberated by fire, they fly to the friends, and will always send happiness to the household in which they had lived for one happy week.

On New Year's Eve, all the family waited for the big clock to strike twelve, when with a rush Uncle Jacob and Aunt Julia, and the children stood in the open doorway and cried "Welcome, glad New Year!"

IF YOU would see how customs are transferred, combined, or altered when carried to new lands read aloud Dickens "Christmas Eve" or Mr. Wardles in "Pickwick Papers." And his "Christmas Goose" and the Cratchits." And his "Christmas at Fezziwig's Warehouse." These will tell you of England, where they have the waits, like the minstrels of earlier days. They go on Christmas eve from door to door singing songs both religious and secular, hoping for gifts of food, drink, and money. Masking and mumming too are still followed on the night. The revelers claim the right to enter any house, just as Shakespeare describes in Henry VIII.

We have in some American cities our rag o' muffin masquerade, with beggars on Thanksgiving day; and in Philadelphia, there are thousands of mummers in parade on New Year's Eve.

In England the roast pig is an essential part of a real Christmas feast, because in feudal days, the wild boar was hunted and killed, and its head brought to the Christmas table. There are here as throughout the Christmas world special cakes in shapes that represent sacrifices of cattle. There are figures of saints and symbols of angels. The custom still prevails of saving until Christmas the last sheaf of wheat that is harvested, at which time it is thrown out for the birds. All animals are given an extra supply of food; good nature and kindness to man and beast is the essence of the day.

In France, little celebration is made of Christmas. There are special church services to celebrate the Noël. In some sections at this season is continued that custom—dating back to the 4th Century—of choosing by chance, a King of Fools. This man for a day has all the power, which he often uses in giving silly commands.

Those who do have home celebrations have a cradle or manger, with symbols of the holy family—rather than a tree.

People in those European countries that have tiled stoves instead of open fireplaces believe that Santa Claus cannot come down the chimney. Yet we know that here in our apartments, the dear old man can come through even a radiator. But of course it is far nicer to have a real fireplace with brightly burning logs!

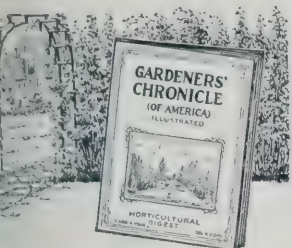
We most of us have Christmas trees, which no longer are a danger to girls in fluffy dresses, because the lights are now from tiny electric bulbs. It seems a pity to cut down so many beautiful trees—but if we will do as is required in Germany, plant to replace every one cut down, our forests will not be destroyed. Perhaps this year Santa Claus will bring us a real Cedar or Fir or Pine, with its roots carefully protected in a large wooden tub. We will water it during the winter, stay indoors, and later will plant it in our yard, where it will grow to be a large tree.

We enjoy the big trees that are made the center of our city parks, where the crowds gather to sing Christmas songs together. Such a gathering represents the spirit of the modern Christmas, not of a master being generous to his serfs, but of one neighbor being friendly with another.

I hope we will not forget certain historic Christmases in our own land. The first when Columbus lost one of his ships in Hayti, 1492. And when the Puritans had a very holy service on their boat, anchored off the shore, Dec. 25, 1620. And again when Washington crossed the Delaware, and captured the Hessians in 1776. And the year following when he and his soldiers suffered so terribly at Valley Forge.

Christmas is a birthday anniversary. We can still bring presents to Him in whose honor the party is given; for He said that when we were kind to those who need sympathy and when we give to those who need help, we are making gifts to Him. Shall we try to be truly unselfish—and so find our happiest Christmas!





## pping Stones" Garden Success

articles," writes a reader of the latest issue of the Gardeners' Chronicle, "are stepping stones for the weary gardeners and a stimulant for the older gardeners, who sometimes become a little tired of the routine."

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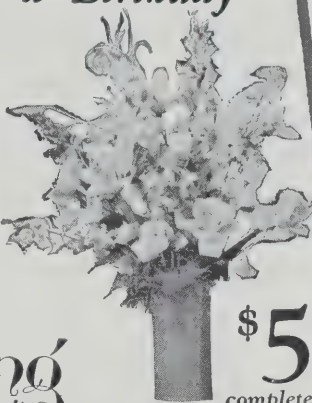
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They are made of Rayon and have designs corresponding to the different suits attractively woven in each corner.

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**Alexander Pope**

**Our Prize Winning Hybrid Cactus**

This giant Dahlia has again added to its 1925 record by winning at the New England Dahlia Society Show at Boston.

Sweepstakes (Silver Medal) Best Basket in Show

Sweepstakes (Silver Medal) Best Basket Any Color in Show

1st Prize Best Basket Reds.

At the Essex County Fair won Best Basket Hybrid Cactus. In 1925 Alexander Pope won 1st prizes at Boston, Short Hills, New Jersey, Swampscott, Mass., and Essex County Fair. It is a giant flower of a beautiful crimson shade, with a bright metallic lustre. Center almost black.

Alexander Pope has never failed to win 1st Prize in every class entered so far.

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Write for 1927 catalogue

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Wakefield Massachusetts



**Let Me Thank You!**

This is the month to pause and reflect! And looking back I see thousands of orders from loyal friends and customers whom I thank for having helped me to make 1926 one of my best business years.

When it comes to Dahlias it will always pay to come to headquarters. Catalog ready soon—Please write for special price list on New Dahlias of Special Merit.

**J. K. ALEXANDER**

**World's Largest Dahlia Grower**

27-29 Central St., E. Bridgewater, Mass.

## ROSES ordered NOW

may be reserved for spring at fall prices, which are ten cents (\$.10) each less than they will be ordered after January 1st.

Our twenty-five years' reputation is back of these Everblooming Hybrid Tea Roses, which with few exceptions, we offer at \$.75 each, \$6.50 per ten, \$60 per hundred. Five of a variety at ten rate; also for hundred rate, provided not less than 25 are ordered.

Descriptive booklet on request.

**ROSEDALE NURSERIES**

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Tarrytown, New York



# A real cure for unsightly floors

Beautiful floors are now easy to get and retain. But only the Ponsell combines in one machine the three essentials; polishing—refinishing—scrubbing. . . .

## No. 1—POLISHING

Thirty minutes a month—and the Ponsell will keep any floor in your home as spotless and bright as your dining-room table. Regardless of floor, whether hardwood, parquet, tile, linoleum, cork or cement, the use of the Ponsell will keep it *new* and *spotless*. You can guide the machine gently along with a finger tip. Gone is the backache of hand polishing. And what an improvement! From baseboard to baseboard the floor is a joy to behold; under the furniture, between the rugs—all cleaned, waxed and polished.



## No. 2—REFINISHING

You can do over a stained, scratched hardwood floor entirely with the machine. No dirty, hard handwork! You just attach the steel wire brush and go over the floor, having previously applied a coat of Ponsell Remover. The old finish, the old dirt are entirely removed. Having obtained a fresh, clean wood surface, you then attach the sandpaper pad, which smoothes and brings out the grain. All that is left is to apply a coat of wax (the machine does that too) which is quickly brought to a lustrous polish with the polishing brush.



## No. 3—SCRUBBING

Just as easy. All you do is to attach the scrubbing brush to the Ponsell and watch the kitchen floor turn white as snow. No sloppy, dirty mop.

Think of the joy, the delight—of Ponsell appearing floors. Think of the money saved. But best of all, think of all the ancient backbreaking hand methods which are now entirely done away with.

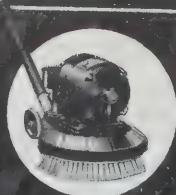
The Ponsell is moderately priced. Operated by electricity. Connects to lamp socket. Consumes less than three cents worth of current an hour. No skill or strength required.



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You will promptly receive full information, prices and list of sales offices where you can secure a free demonstration right in your own home—or a 10 day free trial if you are located too far from any branch office. Remember—the Ponsell will polish, refinish and scrub. Once it is in your home you can always enjoy beautiful floors.

**PONSELL**  
ELECTRIC FLOOR MACHINE  
*Scrubs, Polishes, Refinishes For You*



PONSELL FLOOR MACHINE CO., 220-230 W. 19th Street, New York City Dept. 312  
Please mail free illustrated folder and full information and prices about your electric machine for scrubbing, refinishing and polishing floors of all kinds.

Name \_\_\_\_\_

Address \_\_\_\_\_

G. & H. B. 12-30

## Music of Christmastide

(Continued from page 281)

"Brethren, keep diligently the feast days and above all the of Christ's birth." The custom of celebrating the Nativity by singing of carols is said to have been inaugurated by Telesphorus who was Bishop of Rome in the year 129. These earliest Christmas carols were probably in Latin and it is doubtful if any of them have survived down through the centuries to this late day. As time went on the people gradually came to use their own languages and dialects in carol singing. Abbe Lebeuf writes that "these songs of the past were sung in the night of the Nativity in the provinces and churches of France from the ninth century on, that is, from the time the Latin language began to give place to the vernacular."

Legends about the Annunciation and the coming of the Holy Child were as familiar to the people of those days as the words of the Bible. The story of the Advent are to us, and many of the earliest carols recount these stories, such as the one about the cherry tree that bowed down that the Virgin might gather its fruit. Allegories were the favorite form of story telling in those far-off days and it is to this allegorical habit of mind that we owe such carols as the familiar old song:

I saw three ships come sailing in,  
On Christmas Day in the morning.  
And what was in those ships so fair  
On Christmas Day in the morning?  
Our Saviour Christ and His Ladye  
On Christmas Day in the morning.

In pictorial art, medieval painters delighted to depict the Madonna and the sleeping Babe, and among the sacred folk songs in every language we find innumerable lullabies. Here again, too, are legends, such as the one in the song which pictures the baby Christ as fretful and unwilling to go to sleep until He observes a tear of weariness in his mother's eye. Another of these lovely little bits begins:

Joseph, tender Joseph mine,  
Help me rock my Babe Divine.

To these simple country folk one of the most appealing scenes connected with the Nativity was the coming of the Shepherds and we find many carols in every European country elaborating on this theme. In an old Austrian carol, one shepherd cautions his companions:

Enter ye soft, lest the Babe be asleep,  
Mary, His mother, her watch o'er Him doth keep.

He suggests that they take along a lamb as a gift, as it will furnish food for the family and the fleece will keep the baby warm in the winter weather in that cold stable.

Another phase of the subject which appealed to the mind of the artist was the idea of what a commotion the birth of Christ must have made in the little village of Bethlehem. This was a subject which painters, especially in Germany, were fond of picturing. The favorite form was to picture a stable in which are Mary, Joseph, and the Babe and the ox and the ass; it is open on at least one side, the little plot around enclosed by a low fence of braided withes. Outside this fence the village is assembled to watch the Holy Family; open-eyed, in some cases open-mouthed, it is evident from their gestures that they are excitedly commenting on the scene. Song-makers also depicted the same scene. An old French folk song describes a villager who heard the stirring rushes forth to inquire the news from his neighbor and learns from him that the Christ has been born in his little village:

Good neighbor, tell me why that sound,  
That noisy tumult rising round,  
Awaking all in slumber lying?  
Truly disturbing are these cries  
All through the quiet village flying,  
O come ye shepherds, wake, arise!

What, neighbor, then do ye not know,  
God hath appeared on earth below?  
And now is born in manger lowly?  
In humble guise He came this night,  
Simple and meek, this infant holy,  
Yet how divine in beauty bright!

Every land in old Europe has its own Christmas carols, but in America have the richest of all heritages, as the folk music of all the world has come to us by inheritance. One of the most delightful ways to enjoy the real spirit of the season is for a little group of congenial souls to gather together for the singing of carols in the open air. Many towns both large and small are entering into this spreading abroad

(Continued on page 332)



# Sole Mio"

er Gold Medal Dahlia

ear's introduction. One  
e best golden yellow  
d cactus, equal to any  
ness of color, size and

Write for price list

ARD LOHRMANN  
fael California

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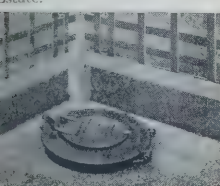


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ROUND GARBAGE RECEIVER  
Garbage away from Flies, Sun, Frost  
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London, salmon-pink;  
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At Christmas-time when our hearts are filled with the  
desire for "peace on earth, good-will to men," what gift  
more fitting for a friend than a trip to the picturesque  
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During the last seven years these leaders have inter-  
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\$1—\$2—\$3—\$4  
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# BARBARA REDFERN

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The DAHLIA SENSATION AT THE  
BIG CALIFORNIA SHOWS IN 1926

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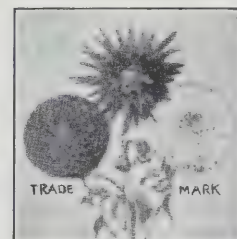
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Our 1927 Garden Annual  
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# New Decorative Dahlia

# "Dr. H. E. Piper"

Our Introduction for  
1927

Catalogue ready in January

EDYMEL DAHLIA FARM

R. 1 Box 38

Santa Cruz

California



## The Dahlia Sensations of 1926

Originations by

**Lyndora Gardens**  
Moorestown New Jersey

### Color Sergeant

This decorative created a sensation in Camden (New Jersey State Show) where it won as best Specimen Bloom any type or variety, and again at Philadelphia, where it won Silver Medal as Best Seedling. Color Sergeant scored—87 at Dahlia Society of New Jersey Trial Grounds. The color is a rich deep salmon bronze of one shade and was pronounced by the judges as not only a distinctive color but one of the finest colored Dahlias in existence. Clean, upright grower with excellent habits and perfect stems.

Tubers -- \$15.00 Plants -- \$7.50

### Lady Lyndora

A charming decorative and new color combination. Won Gold Medal as best undisseeded seedling at Camden (Dahlia Society of New Jersey Show). The color is a charming blend of pink and white. Every visitor at our gardens was tremendously impressed with Lady Lyndora. It is a good keeper; low grower; free bloomer, and a perfect flower for house decoration.

Tubers -- \$10.00 Plants -- \$5.00

### Moorestown Melody

A large long petal Hybrid Cactus of the type so much wanted. Color is golden orange with tints of golden amber. Early and free bloomer. Strong plants, blossoms come large even without disbudding. Certificate of Merit at Storrs 1926 score—86.

Tubers -- \$10.00 Plants -- \$5.00

Send for our 1927 catalogue listing three other new ones for 1927. All certified this year at Storrs, A. D. S. trial grounds or New Jersey trial grounds. We aim to grow only the best.

**LYNDORA GARDENS**

Moorestown New Jersey

## Jewel Electric Fountains

Our new catalog showing all our latest designs of electric fountains is now ready. Our jewel portable fountains do not require any water connection and are illuminated and self contained. Just connect to any light socket. Our color changing fountains are wonderful. Our lily pool outside unit fountain changes color. See our large Geyser searchlight fountain. Largest makers of electric fountains in the world. Call at our New York show room, 200 Fifth Avenue, Suite 930, next time you are in New York. Send 10 cents to our general offices Chicago—for new catalog of Jewel Specialties for the home. Agents wanted.



**JEWEL ELECTRIC & MFG. CO.**

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## PLAY BRIDGE ON CHAIR-O-SCOPES



Thousands of hostesses use CHAIR-O-SCOPES for bridge parties, extra dinner guests and social occasions.

**AN IDEAL CHRISTMAS PRESENT**

Comfortable, beautifully and harmoniously hand decorated; lacquered Chinese Red, Jade Green, Pearl Black or Mosaic Gold, rubber footed wrought iron attractively tapestry upholstered. Four chairs fold into 6 inches of space. Four chairs \$26.95 express prepaid. Specify color wanted. Sold on an absolute, "money back" basis if not perfectly satisfied.

Royal Metal Mfg. Co., 2550-52 S. Western Ave. Chicago, Illinois

## Music of Christmastide

(Continued from page 330)

the Christmas mood as a community activity. Community Christmas trees and community singing of carols is becoming more and more popular. In some towns this is brought about by official action and in others it is the result of a small group of people acting entirely on their own initiative. In a suburban town near New York the mayor issues a notice a few days in advance of Christmas asking all citizens to place lighted candles in their windows on Christmas Eve. At about eight o'clock the waits fare forth, with their leader, singing as they wend their way through the streets. The group of singers has been practicing for several evenings in advance. In some towns churches send out their waits, made up of choir singers and young people who are willing to practice carol singing. The town may be divided into sections and completely covered by the singers, who later mass around the Community Tree which is lighted while they sing their final carol. Waits originated long centuries ago in England. In the Middle Ages the night watchman often sang his "All's well" at the striking of the hours. Some of them carried horns and other musical instruments, and these too were called waits. In the course of time the word was applied especially to the singing of Christmas carols.

The singing of waits has become so popular that the National Bureau for the Advancement of Music, New York City, has a supply of red capes and hoods and other insignia of carol singing which can be supplied to groups at very small cost.

The available literature of Christmas carols from all lands is a large one and is constantly being added to. Nearly all the music publishers have issued carols in almost every form, simple old songs to be sung in unison by communities, and elaborate arrangements for experienced choirs. Some of the most beautiful arrangements have been made by Helen and Clarence Dickinson, and are published by the H. W. Gray Company, New York City. The translations from foreign languages (even such out-of-the way places as Lapland and Haiti being represented) and the musical arrangements have been done in the most skillful manner, but most of the Dickinson arrangements require some musical ability on the part of the singers and some careful rehearsing. For any group willing to put in a little work in the preparation of them, they will be literally a treasure house of Christmas joy.

The same publisher puts out a number of old English carols in pamphlet form, to be sung in unison, and as they are much easier to render than the Dickinson arrangements, they are well suited to community singing where adequate rehearsal is not possible. There are also some old French and old Breton carols with English words. For the Community Christmas tree the Gray Company publishes a small booklet containing such standard old Christmas songs as "Adeste Fideles," "Good King Wencelas," "Three Kings of Orient" and others.

Theodore Presser, Philadelphia, publishes three booklets of old carols, one for mixed voices, one for men's voices and one for two-part treble chorus, the last-named suitable for children. The list of carols from all the world published by the house of Schirmer, New York City, is too lengthy for reproduction here. By writing to this publisher and stating your wants, it will be possible to obtain almost anything in this line. The Ditson Company, Boston, also publishes a large number of carols, most of them grouped in pamphlet form for community singing.

Not to be overlooked in considering Christmas music in the home are the mechanical instruments, the phonograph and player-piano. There are some lovely records of familiar old songs, such as "Adeste Fideles" sung by a famous choir, "Hark the Herald Angels," and that best-beloved of all Christmas songs, "Silent Night, Holy Night." There is a Caruso record of Adams' "Cantique Noel" which is a gem. Each year brings new records and rolls for the holiday season. The lover of music has not far to seek in providing for this important phase of the holiday preparations.

## Dwarf Allwoodi Carnation

THOSE who have rockeries, wall gardens, or stone paths will be interested in the new Dwarf Allwoodi Carnation. With Allwoodi as the pollen parent and Dianthus caesius and D. deltoideus for pollen, Allwood Bros. have produced a hardy Carnation growing only four inches high that is very attractive for the uses indicated. Recently we saw in a garden some of the annual Carnations, seeds of which had dropped between the stones in a stone walk. It is a very attractive idea.

## The Glen Road Iris Garden

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American and European

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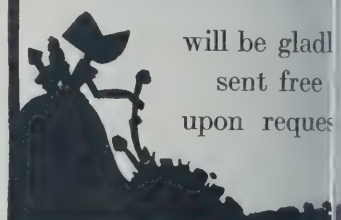


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### "MOLLIE MALONE"

Hybrid Cactus

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Won First Prize at Monterey Park, California Flower Show for Size.

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Send for 1927 Catalogue

It will interest you. We list an unusual collection of Pompons.

### FLUSHING DAHLIA GARDENS

Maudie M. Wilson

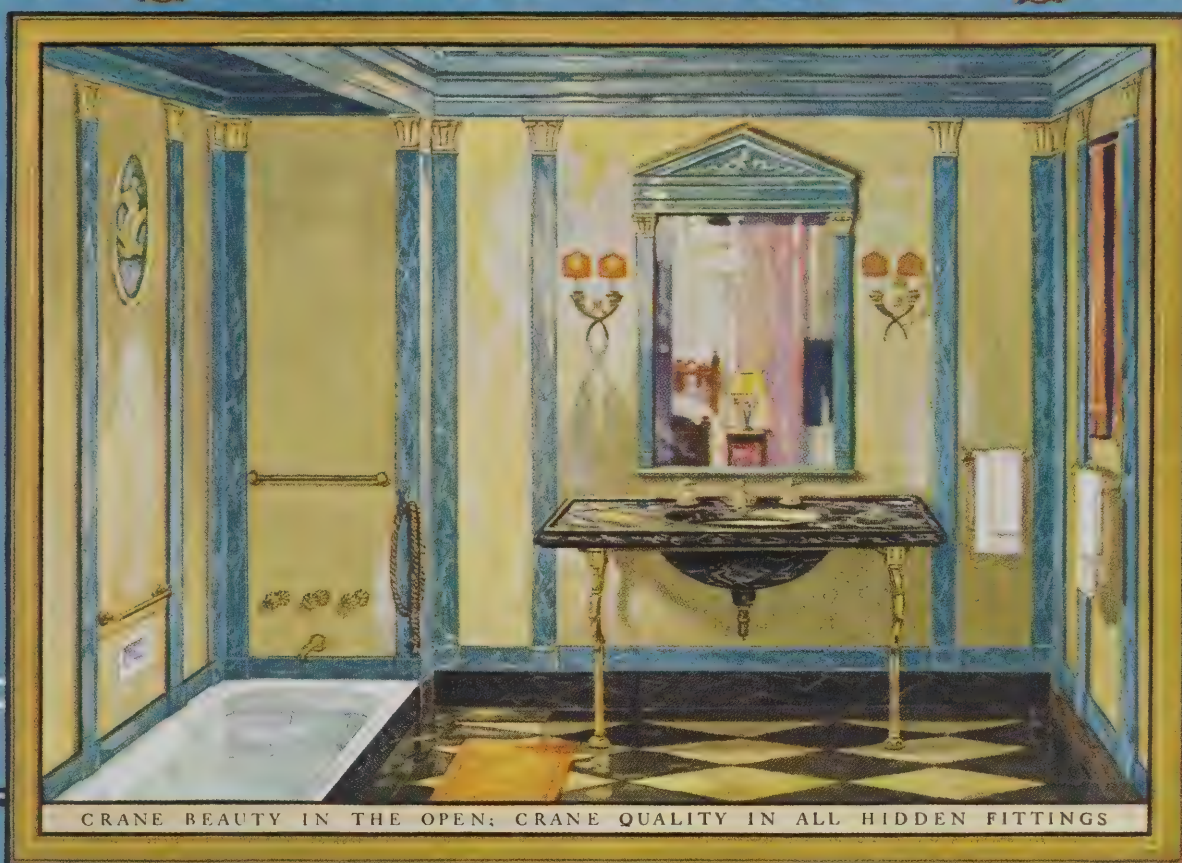
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The plain fact of the matter is that if you can afford any bathroom at all, you can afford one equipped throughout with Crane materials: graceful fixtures of gleaming white, valves and hidden fittings dependably long-lived. For despite any impression to the

contrary, Crane plumbing and heating materials for a complete installation are no higher in price than substitutes.

Make your ideas known to any responsible plumbing contractor. Explain the kind of bathroom you want. *New Ideas in Bathrooms*, with color illustrations (sent on request) may help. Then specify Crane fixtures, valves, and fittings; and you won't have to pay a penny more than for any other good materials.

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"The One Cigarette Sold the World Over"



ANDRE de FOUQUIERES

A leader of the Parisian '400', whose dress, manner and habits are widely copied, M. de Fouquieres is but one of the many distinguished personages the world over who smoke and endorse Melachrino cigarettes.



Plain-Cork  
or  
Straw Tips

30¢ the packet of 20  
15¢ the packet of 10

Melachrino cigarettes are made of the very finest Turkish. No tobacco in the world equals Turkish in delicacy of flavor, aromatic qualities, smoothness and richness.



Paris.

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*Les cigarettes "Melachrino"  
sont un enchantement!*

*C'est le don de l'Orient à l'Occident!*

*C'est de la joie, et du rêve qui  
s'évapore en des spirales géométriques.*

*Les cigarettes Melachrino sont  
le repos, la douceur et l'oubli!*

*Andre de Fouquieres*

## TRANSLATION

The Melachrino cigarettes are enchanting. They are the gift of the Orient to the Occident. They are a joy and a dream that evaporate in geometric spirals. The Melachrino cigarettes are rest, luxuriousness and forgetfulness.

ANDRE de FOUQUIERES



Mastic

## Dahlia Creations

**"ARMION"** HAS proven the outstanding Dahlia of the year, having received more first awards than all others combined; it will probably not be equaled next season, if ever.

Our 1927 illustrated catalogue and cultural guide—ready January 1st—will be sent free on request. It will contain descriptions of new "Mastic" creations, also many from noted American and foreign hybridists.

G. Tyler, 1660 Denver Ave., Portland, Oregon

## Alice Whittier

The Wonder Dahlia that won the Highest Award that a Dahlia can win. The Dr. Tevis prize for the most perfect and the most beautiful dahlia in the Palace Hotel Dahlia Show, San Francisco, California, 1926. Award of Merit North Western Trial Gardens, 1926, scoring 90 points. Largest dahlia in another show and best dahlia in other shows. A big winner everywhere under different judges. This yellow Hybrid Cactus is the best to date. It has size, stem and substance.

Field grown Tubers \$7.50. Green Plants \$3.50. Our catalog lists the best in dahlias. May we mail you one?

### SUCCESS DAHLIA GARDENS

CHAS. G. REED LAWRENCE, MASS. HAROLD G. REED  
"The Birthplace of Better Dahlias"

## Wonderful Iris

Book represents fifteen years of experience and successful iris culture. Includes the finest varieties, grown under ideal conditions, and favorably from coast to coast.

1927 catalog lists colors and varieties that are the delight of the horticulturist and the joy of every gardener. It should be in the hands of every gardener before spring orders are placed.

Limited number of catalogs have been sent with a free packet of California Wild Iris seeds gathered in the mountains and of this flower state. Write for catalog to insure getting this beautiful West-

ern California Iris Gardens

(Formerly Dean's Iris Gardens)

York Ave., Pasadena, California

## California Dahlias

Finest Creations in the Dahlia World

Secured four firsts at the great International Show, Los Angeles; two seconds and first prize points won by any exhibitor at the state flower and cultural exhibition, Monterey, from seven entries.

Best Class Dahlia Seed

Catalogue issued in December. Send for yours at once

ANCE DAHLIA FARM

Gardena, California

## Bessie Boston Dahlias

### New Ones for 1927

In our 1927 Catalogue you will find full descriptions of the new Bessie Boston Dahlias with two of them reproduced in color. Our 1927 introductions are the best that we have produced to-date. They include some unusual autumn colors and pinks, and also "Joy" our new sensational silvery lavender.

California Dahlias are the greatest in the world, and we have sent out more prize winners than any other introducer. A few of them are:

Ballet Girl  
Champagne  
Daddy Butler  
Dreamlight  
Elizabeth Boston  
Eliza Clarke Bull  
El Dorado  
Elise Drexler  
El Granada  
Elsie Oliver  
Esther Hunt  
Faith Garibaldi  
Gladys Bates  
Gorgeous  
J. W. Davies

Kittie Dunlap  
Koh-I-Noor  
La Mascotte  
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Mariposa  
M. H. De Young  
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Vivandiere

Be sure to ask for catalogue

BESSIE BOSTON DAHLIA FARM

San Mateo, California

## Kemp's Wonder Dahlias

**Glory of Monmouth**—Decorative. Many reports of the outstanding success of this Dahlia have come to me and invariably three comments are made, "lovely color," "decidedly different," and "wonderful grower". Rich eosine pink, shading deeper at center with the base of each petal almost a pure salmon-orange. Long strong stems; profuse bloomer; excellent keeper. This is a grand Dahlia. Stock limited. Tubers \$7.50. Plants \$3.75.

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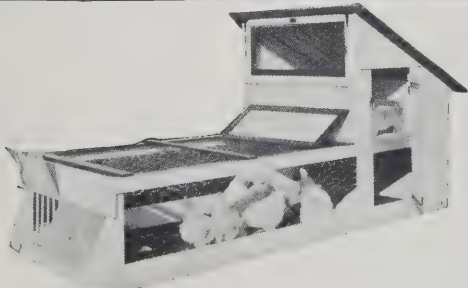
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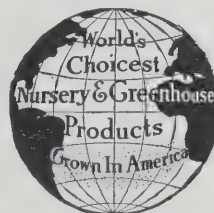
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# Hearthstone Editor's Chat



This is a department for every one who has a house to build or decorate, a new interior to finish, or an old familiar room to make more attractive.

It is planned for just one purpose: to bring to each home maker all the aid and advice so freely offered by the men and women of the business

world to-day. It is a meeting-place where the manufacturers, the decorators, the craftsmen may place their helpful booklets, their free bureaus of service, hands of those who value such help. Additional booklets will be listed each month.

This department is for all of our readers. Each Booklet listed may be had upon request. Order by number only and as many as you wish.

Address: Hearthstone Editor, Garden & Home Builder, Garden City, N. Y.



WITH the whole world thinking of Christmas and giving, a few gifts might well be made to the house itself since it plays such a leading part in making for a "merrie Yuletide." A lovelier home not only makes Christmas more joyous but *might* make home-life pleasanter throughout the coming year.

In creating a pleasant environment nothing is of more importance than the actual walls, their color and finish. A Christmas gift to the whole family might fittingly be "new walls for old." For the home-coming college boy or girl, could anything be a more delightful surprise than to find new walls in his or her own particular room, with new decorations and furnishings? Perhaps they have longed for a private bathroom all their own. Why not, when this can so easily be done? The one-time clothes-press can be replaced with wardrobes or ready-built closets and the old one be turned into a bath-room with the new five-foot tub. Where tile—that mark of loveliness in any home—can not be used for this small room, there are tile wall-boards that are steam-leak and water proof.

These boards will turn a dingy kitchen into a place of cheer and cleanliness. They can also transform a cold, unfinished attic into an attractive den for some member of the family who wants a place of his very own. Sound-proof and fire-proof are some of these wall-boards, providing such perfect insulation that this attic room may be warm in winter and cool in summer.

Of these modern wall boards, some are guaranteed not to expand, contract or buckle or be affected by the weather. Best of all, they may be papered over, or painted or paneled as desired. They are finished in various ways, one having a pebbled surface while still another has an oatmeal finish that gives a rough yet soft-toned effect most pleasing.

Another house-gift is to remake the pantry into a breakfast nook. Ready-built cupboards can take over all the functions of the pantry, with added convenience to the housewife. The walls of this nook can be made new and cheery with wallpaper, with tiled wall-boards, with paint, or with some of the many effective plaster finishes. With ready-built table and seats installed, this nook will be a delightful place for luncheon or breakfast.

Where design as well as warmth and color is desired for any room, wallpaper easily brings beauty to old walls. Too much can not be said for these modern papers! Some of them are hand-blocked and all come in such good design and coloring, such good texture and finish, that they can bring beauty to the dingiest room. One of the most interesting of new

## Christmas Gifts for the House

or hooked rugs of grandmothers' day.

On Christmas Day, the dining-room place

wall-coverings for the living room is a grass-cloth woven in Japan. Its rugged irregular surface with the designs put on by hand is one of unusual richness and beauty, and to give walls covered with this to the house is indeed a real Christmas gift!

For the bedroom of the college boy or girl much color is permissible, yet this should be

such an important part that new walls, furniture, silver, linen, glassware, lights or draperies might well be the "family gift." Painted walls look especially well in the dining-room, the modern painted wall holding a decorative note far from the popular conception of what "paint" can do. The finish may be mottled so that the walls look much like plaster or they may be in "two-toned" effect. This is a rather new way of treating walls and is obtained by brushing a finishing coat of one color over a ground coat of another color which has first been allowed to dry. While the first coat is still wet, parts of it are removed by a sponge, piece of cloth, brush or even a roll of paper which is turned over and over on the wall from top to bottom leaving regular spaces of ground color showing through. A very nice wall is obtained by using two tints of the same color. Old blue, dull orange or gray-green are cheery and effective in a dining-room when put on in the two-toned way. One's ingenuity is the only limit to what may be done with paint on any wall.

A room is easily paneled either with wood, wall-paper or paint. When using wall-paper, panels may be made by outlining spaces on the papered or plastered wall with narrow borders. Where paint is used, the panels are marked by using colors lighter than the background and the doors and window trim, as well as the mouldings and baseboard may be stained with this same color. When painting an entire wall, a flat finish will be found to give better results when the room is lighted than where a high gloss is used, the latter reflecting the light in bright spots.

But perhaps it is not the walls of the home that most need this family gift; it may be the fireplace. New spark screens may be made with wrought iron silhouettes on them so that as the flames dance behind them, a ship may seem to ride on their rosy waves, or a flock of ducks may fly across a flaming sunset madly before the fire. Nothing could be more decorative than one of these and to accompany it there are sturdy wrought-iron fire sets, andirons and fender to make the hanging of the Christmas stockings on the mantel above a pleasure indeed. If one likes color in the andirons, those reproduction Hessian soldiers with their red coats and yellow waistcoats will supply it, while in gleaming brass, there is everything from andirons to warming pans and quaint trivets on which to set a pot over the coals.

Shall the gift be to the dining table itself? A "piece of silver" is indeed a gift to the whole family. Perhaps the house most needs a new

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carefully selected as the well-liked brilliant colors can be furnished by the draperies and bed-coverings, thus leaving more neutral tones for the walls themselves. However, where a design is used a strikingly good effect can be secured by having the designs scattered on a paler background. As an instance of this kind of wallpaper there is one patterned with a white trellis on a French-gray background with here and there little baskets of flowers in pastel shades of blue and rose, with gray-green leaves. With this paper, the draperies should be of plain sunfast materials in a deeper complementary tone while the rugs might well be the old fashioned, braided, rag

(Continued on page 338)



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## "Asbestos Cannot Burn"



(Continued from page 336)

chair or two for the living room, a new table and mirror for the hall, new lamps or furniture for the sunroom. Nothing can make a room appear at its worst quite so easily as can its

floors. To refinish poor floors would be a gift worth while. With the old stains, paints and varnishes removed, with the floors clean and sandpapered and refinished, the whole house will take on a new charm that will un-

consciously tone up the whole home atmosphere and bring much happiness to the little family circle. Yes, a gift to the house (and that means a gift to the whole family) is indeed a worthwhile gift.

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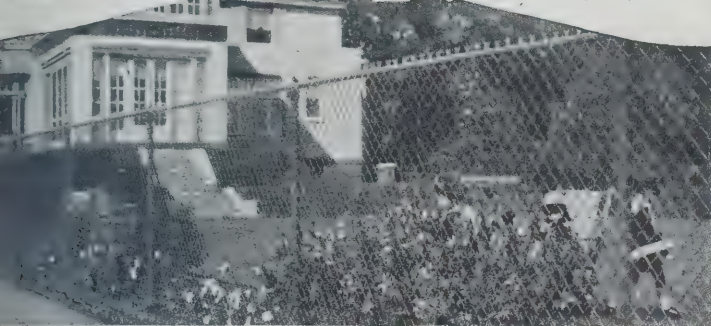
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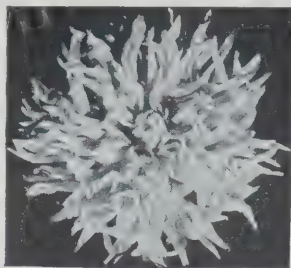
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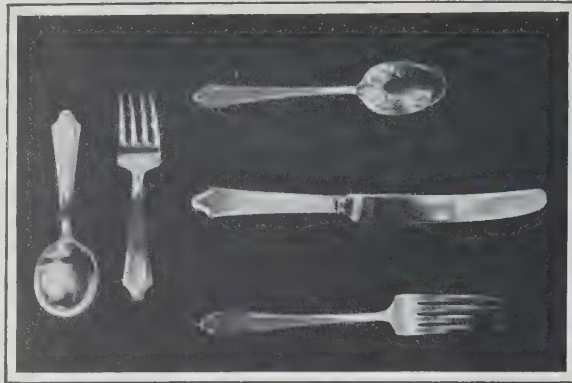
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## Gifts Too Large for the Stocking

(Continued from page 294)



Two sets of silver for the children: the one at left for the very young child and the set at the right for him as he grows older

safe to predict, however, that the early treasures will remain on the shelves, and as the shelves grow in length, and gradually begin to indicate the personality and taste of the young owner, the child's pride in the collection will be tremendous.

Many children find great pleasure in the furnishings of their rooms. Even a small boy likes his desk and chairs to be comfortable and attractive. He likes to bring the other boys up to see his room if it has gay curtains and cheery lamps, and he is proud of it. Furniture, therefore, is another gift for growing children that will not need to be discarded quickly. For a little girl the painted bedroom set made in "juvenile" size will last a long time. It may be white when she first gets it, but later it can be repainted a pleasant color that will seem a little more sophisticated. For the boy the sturdy Windsor furniture in mahogany or walnut finish is practical and yet not too heavy for a child's room. It is simple in line so that it fits into many different environments, and will last a long time. If children are allowed to help in selecting the furnishings for their own rooms, and pride of possession is encouraged, they will take better care of their things and have much more enjoyment out of them.

Another article that comes under the heading of furniture, possibly, is a small Victrola. There is a nursery model that is made in white with painted figures in gay colors. It makes a delightful addition to the playroom and its possession has educational value that should not be neglected. Many a child has learned from his own collection of records to recognize the selections from famous operas, and to properly place them. As a beginning of a musical education a small machine with a good selection of records will be invaluable. And, considering the subject from the educational side, there are the small electric sewing machine, and the tool chest. The little daughter will struggle over her dolls' clothes, until, almost before she knows it, she has learned to sew. The small electric machines are simple in construction and a very little girl is able to use them easily and safely.

In the same way a tool chest that will be the nucleus of a work-shop will start the boy hammering and sawing, and, while it is still play, he will learn to use tools intelligently, with a growing enjoyment in making things with his own hands.

There are many such gifts that will make playthings for a while but in the end will develop talent that may blossom into a life work. Paints and brushes, pencils and pads, rulers, compasses, a drawing board, all should be part of every play room, and such an equipment makes an excellent Christmas present.

For the little girl there are several gifts that will be appreciated more and more as time goes on but which she would not be at all interested in finding in her Christmas stocking even if they would fit in it—and most of them would not.

A toilet set all of her very own—complete to the last detail; and this, by the way, if well chosen will last indefinitely, and if it is simple in design and color can please both the little girl and the "sub deb" she will so soon become. A well equipped work basket is useful as well as ornamental, and may be refilled as the materials in it are used up. A lovely traveling bag, fully fitted, will hold the little girl's wardrobe when she goes visiting, yet it is a practical week-end bag for the young lady. An add-a-pearl necklace comes with only five pearls on a slender gold chain, with more pearls to be added each gift-day until finally there is a splendid string; though this, by the way, can fit into the stocking—down in its very toe! In the same way a single silver spoon or fork, in a well designed pattern that will not go out of stock, may be the beginning of a silver set for the "hope chest."

STATEMENT OF THE OWNERS, MANAGEMENT, CIRCULATION, ETC., required by the Act of Congress of August 1912, of GARDEN & HOME BUILDER, published monthly at Garden City, New York, for October 1, 1926. State of New York, County of Nassau.

Before me, a Notary Public in and for the State and County aforesaid, personally appeared S. A. Everitt, who, having been duly sworn according to law, deposes and says that he is the Treasurer of Doubleday, Page & Company, owners of the Garden & Home Builder, and that the following is, to the best of his knowledge and belief, a true statement of ownership, management (and if a daily publication, the circulation), etc., of the aforesaid publication for the date shown in the above caption required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to-wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: *Publisher*, Doubleday, Page & Co., Garden City, N. Y.; *Editor*, Leonard V. Barron, Garden City, N. Y.; *Business Manager*, Doubleday, Page & Co., Garden City, N. Y.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent. or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.) F. N. Doubleday, Garden City, N. Y.; Arthur W. Page, Garden City, N. Y.; S. A. Everitt, Garden City, N. Y.; Russell Doubleday, Garden City, N. Y.; John H. Hess, Garden City, N. Y.; Dorothy D. Babcock, Oyster Bay, N. Y.; Alice De C. Oyster Bay, N. Y.; Florence Van Wyck Doubleday, Oyster Bay, N. Y.; F. N. Doubleday or Russell Doubleday, Trustee for Florence Van Wyck Doubleday, Garden City, N. Y.; John H. Eaton, Garden City, N. Y.; S. A. Everitt, John J. Hess, Trustee for Josephine E. Eaton, Garden City, N. Y.; W. F. Etherington, 40 E. 42nd Street, N. Y. C.; Henry L. Jones, 35 Madison Avenue, N. Y. C.; William J. Madison, Garden City, N. Y.; Daniel W. Nye, Garden City, N. Y.; Mollie H. Page, Syosset, N. Y.; E. French Strother, Garden City, N. Y.

3. That the known bondholders, mortgagees, and other security holders owning or holding one per cent. or more of total amount of bonds, mortgages, or other securities are: (If there be none, so state.) NONE.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company at the date of the filing of this statement, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; and also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which such stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds or other securities than as so stated by him.

5. That the average number of copies of this issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is... (This information required from daily publications only.) (Signed) DOUBLEDAY, PAGE & COMPANY

By S. A. Everitt, Treasurer.

Sworn to and subscribed before me this day of September, 1926.

(Signed) Frank O'Sullivan, Notary Public.

(My commission expires March 30, 1927.)



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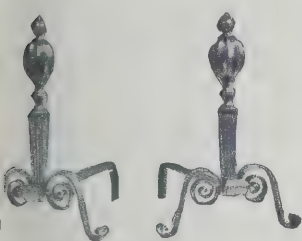
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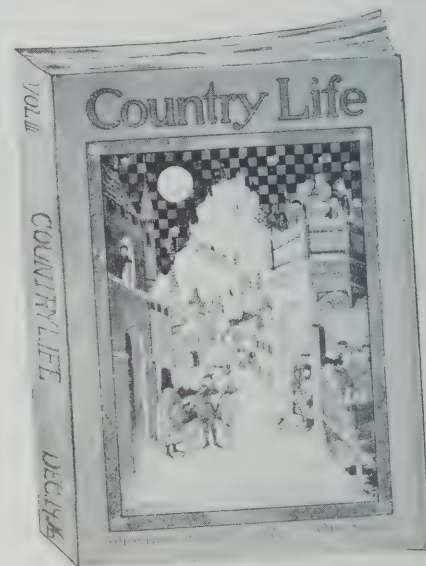
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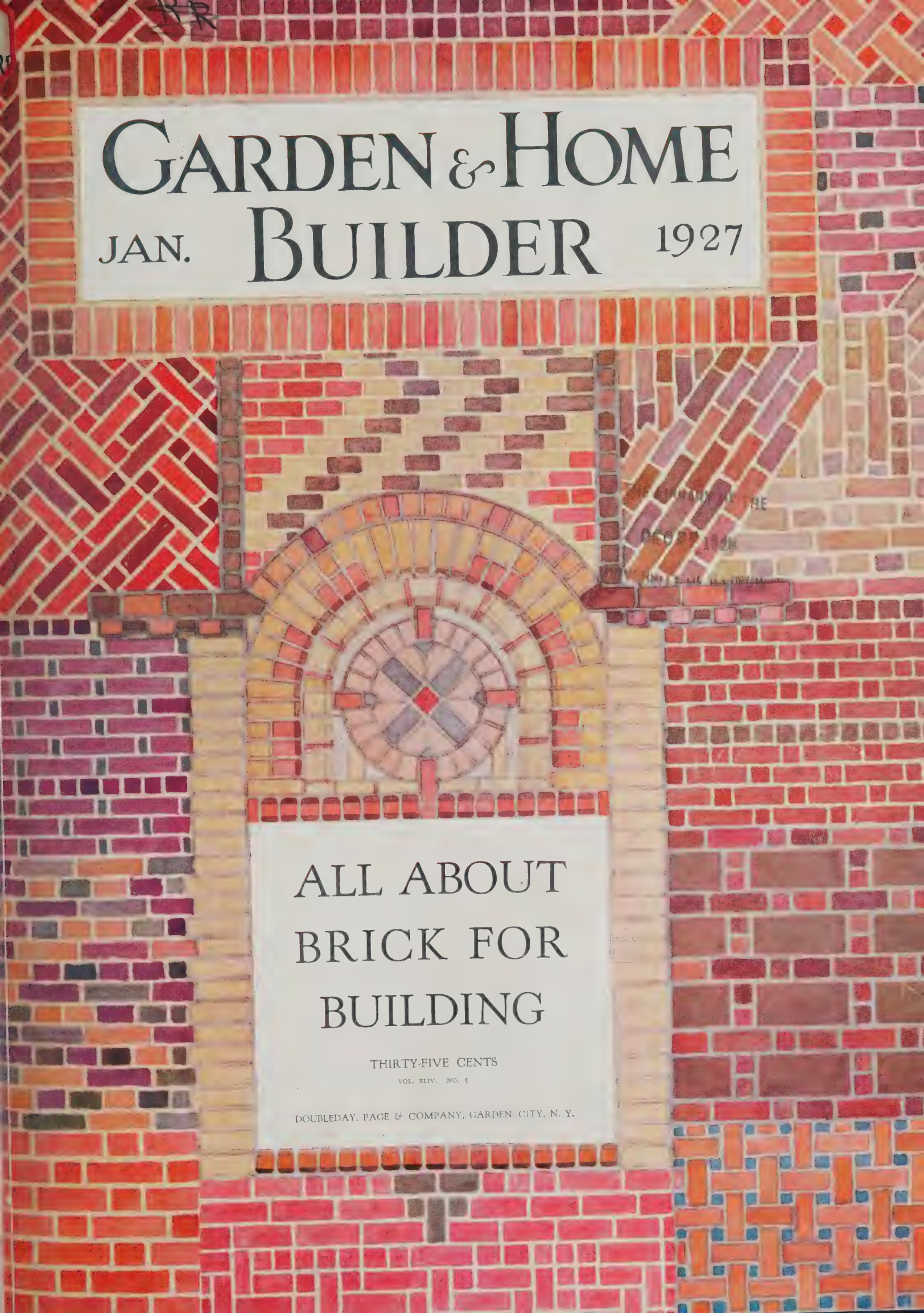
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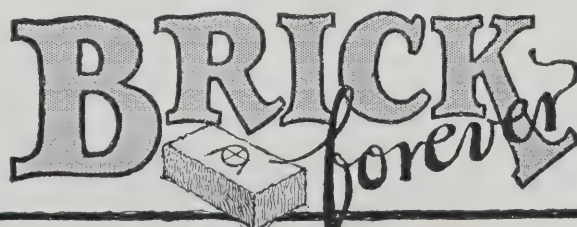
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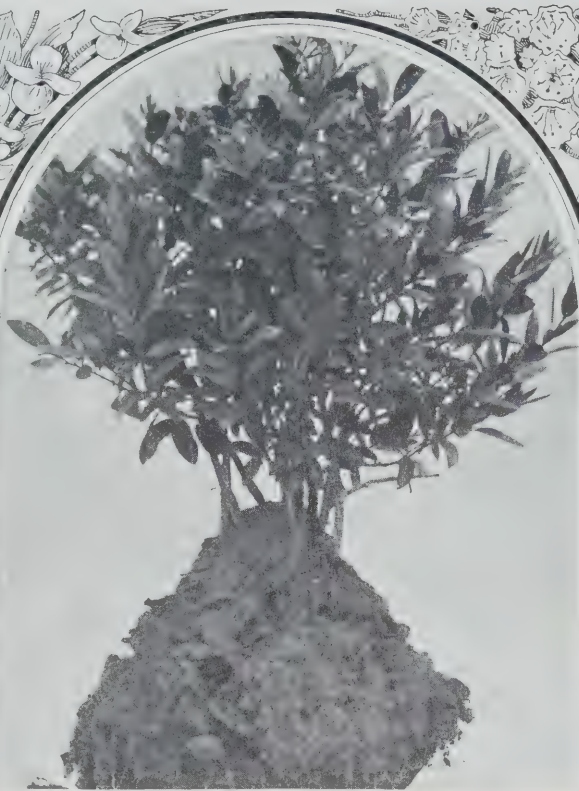
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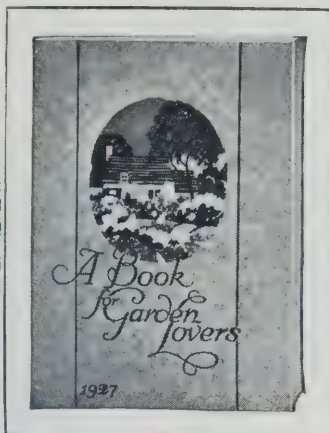
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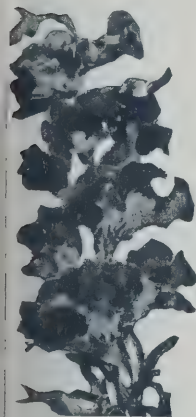
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# As to the Gardening Outlook for 1927

## *The Greatest Programme Ever Offered*

Garden City, N. Y., Dec. 15, 1926.

### MY GARDEN-MINDED FRIENDS:

Much of that passionate joy of the opening spring is foreshadowed for the gardener as he ponders over the things he is about to do. The gardener indeed is doubly blessed in his indulgence since everything for him has a double existence. The mere joy of anticipation, of preparation in planning and in planting is almost equal to the actual achievement, and so in these opening days of a New Year, when we are all buoyed up with the urge to get outside, I take this opportunity of mutual congratulations on the prospects for 1927.

The expansion of home building activities does not abate—rather otherwise—which means more new gardens to be made, better plantings and improvements on the older ones. Yes, indeed, the garden's call is louder than ever. It may not be easy to measure progress in annual stages, as we count the rings in the trunk of a tree. Yet the simile is true in the sense that the most recent ring is the largest and always must be. Look back twenty years and realize the change. There are now twenty gardeners for every one then. "Gardens" in those early days meant large estates, with greenhouses and professional help. The age of the amateur, growing plants for their own sake, and for the betterment of his dwelling spot had barely started. But gardening—good gardening—is not merely the ways of growing plants, but of getting the very best plants, flowers and vegetables for the purpose at hand. Taking advantage of the fruits of progress.

To lead in the march of progress has always been the guiding policy in the conduct of this magazine—its readers are first informed on what is new, what is worth while, and it has enjoyed the great privilege of first finding and introducing to the printed page most of those whose names are now familiar as authors. And this policy will continue. Here we travel in the lead. But I refer to past performances only to introduce the promise of the present.

Next month, February, the gardener will find his needs given very special attention with many practical and helpful articles as for instance, among others:

A sheaf of little gardens by well known garden makers—plans and pictures too, namely "A Naturalistic Garden," of Ferruccio Vitale; "A Little Formal Garden," of Mabel Keyes Babcock; "A Suburban Plot," of Loutrel W. Briggs. All these are actual gardens, not mere dreams.

A complete vegetable planting chart (with named varieties) has been worked up by Adolph Kruhm, already well known to our readers. The "Alluring Features of Special Gardens," by Olive Hyde Foster, a newcomer to our pages. Dr. Theiss explains "Planting by Signs," the only truly scientific way of knowing when spring begins. "Dependable Annuals for Everyday Gardens," by Leah S. Hurlburt; while Rena S. Middleton discusses the "Perennial Border." Dr. J. Horace McFarland deals with "Flowers for Fragrance"; Dr. Bade will discuss "Defeating Some Common Pests" and to round out this whole garden program "Pruning Fruit Trees" by Prior. Truly a Garden Manual!

With March comes special emphasis on Roses in full time for the actual planting season, with contributions by Dr. J. Horace McFarland, Dr. S. S. Sulliger, G. A. Stevens, J. H. Nicolas—in each case a real message concerning something new in the making of a rose garden or in the choice of the things to grow in it.

And so from month to month—each issue carrying its message of timely interest by recognized authorities and specialists. Keeping you in touch with those men and women who are doing things, and of course, there are the regular helping hands to the beginner, etc.

But let me name only some others of those who will greet you:

☞ Dr. J. Horace McFarland will continue his garden miscellany from experiences in his Breeze Hill garden as a regular monthly feature. ☞ Olive Hyde Foster carries her messages of help for every woman's garden in conjunction with her radio talk over WJZ. ☞ Arthur H. Carhart continuing his pithy notes on the Elements of the Garden Design. ☞ Mrs. Mortimer J. Fox, a student of Lilies, on her specialty. ☞ Stephen F. Hamblin, director of the Harvard Botanic Garden, Perennial and Herbaceous Plants. ☞ Derrill W. Hart, critic of Dahlias. ☞ Arthur Herrington, some popular plants from the cultural standpoint. ☞ Dr. Forman T. McLean, authority on Gladiolus. ☞ T. A. Weston, plantsman and horticulturist, monthly reminder for amateurs for the New England region, with E. Huston and E. Urquhart for the South and Pacific Coast regions respectively. ☞ Sherman R. Duffy, with his helpful talks for the beginner and for the advanced Iris lover. ☞ Chas. H. Totty promises to tell about his experiences in hunting novelties. ☞ Novel feature to come later is a series dealing with the house and its grounds from the beginning under the joint authorship of J. F. Yewell, architect, and L. W. Briggs, landscape architect.

But enough for the present—more of all these things, and others I shall speak of in due season in presenting these authors in a more personal way. It's a rich sheaf and almost covers the continent too! I had almost forgotten to say that I will from time to time trespass on your patience with some leaves from my own notebook, including observations of fifteen years experiments at our own demonstration gardens at Garden City, the while I continue to meet some of you at least each month on the air from station WEAF.

### AN INVITATION

By the way, our sixteen acre gardens have no gate, there is no formality of admission, and we extend a welcome to all to visit our collection of shrubs, the Evergreen garden, the Rose arbors freshly planted with up-to-date climbers, the rockery, the Dutch Tulip garden, the Dahlia demonstration, etc. Come and let's get acquainted.

Yours faithfully,

*Leonard Barron*  
Editor.



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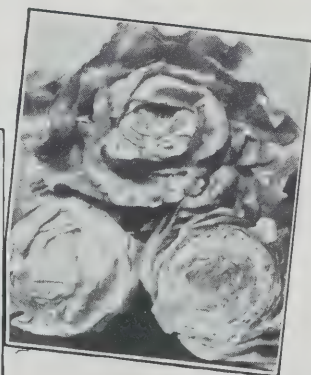
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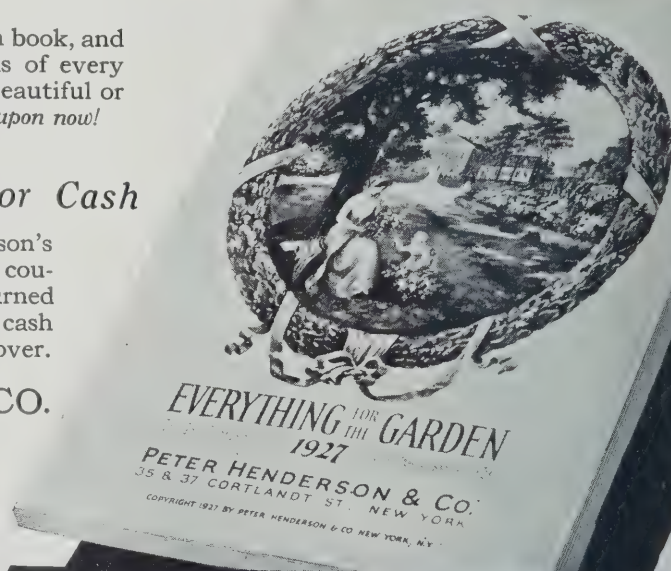
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# GARDEN & HOME BUILDER

VOLUME XLIV

JANUARY 1927

NUMBER 5

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Cover design by Esther Mattsson

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LEONARD BARRON, Editor

LUCY E. HUBBELL, Associate Editor

We look forward to the appearance of next month's issue, February, with much satisfaction which we hope will, in due time, be reciprocated by our readers. Naturally, in that season of the year the contents of the number bears strongly on the seasonable phases of garden activities, for during the next several weeks the gardening fever seizes each of us and all other considerations are swept aside. Plans of completed little gardens by such prominent landscape architects as Ferruccio Vitale, Ruth Dean, Loutrel W. Briggs, Mabel Keyes Babcock, will afford sufficient diversity in garden planning so that each reader's interest will be touched.

But briefly let us continue. Adolph Kruhm contributes a practical time table for the all year vegetable garden. You can pin this up on the wall and follow it throughout the season. Dr. J. Horace McFarland discloses some more intimacies in the gardens of Breeze Hill; "The Perennial Border" by Rena S. Middleton; "Annuals for Every Garden" by Leah Hurlburt; "The Charm of Special Gardens" by Olive Hyde Foster; "Pruning Fruit Trees" by Percy B. Prior; and something about controlling the more common pests that we always have with us by Dr. Bade—all these help to round out an unusually practical and stirring number.

Speaking of garden plans, by the way, we are advised that once again the New York Botanical Garden is offering three prizes for garden plans for a plot approximately 40 x 50 feet. The competition closes March first and is open to any one not a landscape architect. The interest to our readers is peculiar in that in last year's competition it was a reader of this magazine, Mr. Archie S. Hill, Wauwatosa, Wis., who won the prize, and it was through this medium that his attention was drawn to the competition.

DOUBLEDAY, PAGE & COMPANY, Garden City, N. Y.

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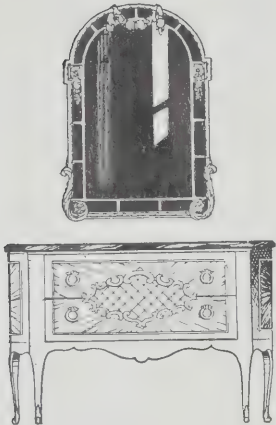


# In the period of Louis XV

## A Sleeping Room of Dignified Intimacy



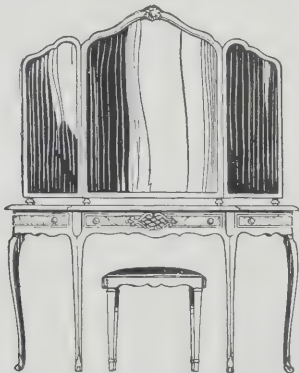
*Louis XV upholstered side chair, cane back; the grace of the period infects every line of this exquisite piece.*



*Marquetry commode with Italian marble top; the gold carved mirror above it harmonizes charmingly.*

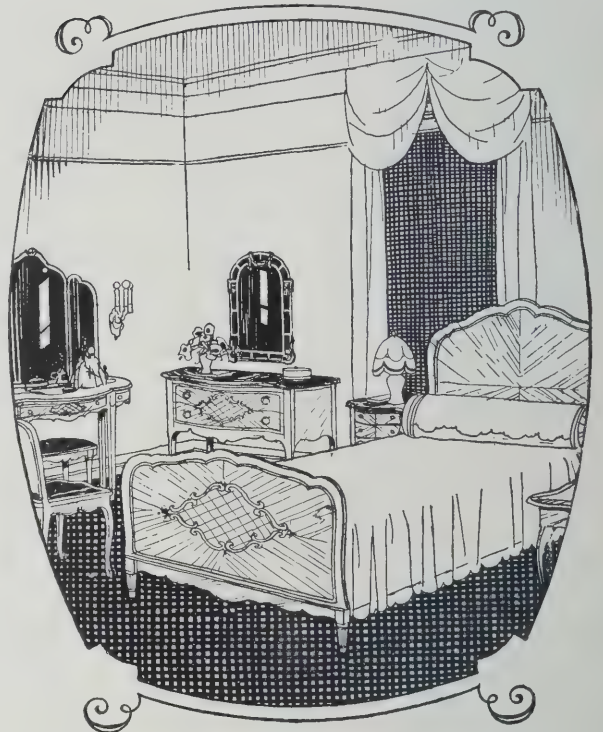
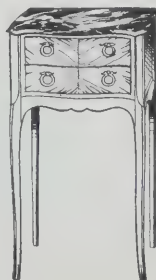


*Louis XV room table; a handy piece with a variety of uses.*



*This marquetry dressing table and bench, like the other pieces shown here, reflect all the charm and spirit of the Louis XV period.*

*The two-drawer night table completes the Louis XV sleeping room suite.*



To furnish a room in haste is often to sacrifice taste. A beautiful interior is never achieved by haphazard choice or indiscriminate buying. It is the result of careful planning and skillful purchase.

It is far better to start with a few fine pieces of authentic character and enduring charm and to add kindred articles from time to time than to attempt to fill a room immediately with mediocre furnishings.

The furniture shown here is obtainable at very reasonable cost.

## W. & J. SLOANE

FIFTH AVENUE AT FORTY-SEVENTH STREET

NEW YORK

San Francisco

Washington



# GARDEN HOME BUILDER

## NEWS AND COMMENT

### *Brick and your Country Home*

When a magazine primarily circling around the interests of gardening turns its full attention upon the subject of brick there must be a reason—and a reason not far to seek. Obviously, gardening, though a very primitive art, is, as we know it to-day, also a very sophisticated one. Adam may have delved while Eve spanned, but we doubt if he fussed over “axes,” “local points,” and “principles of design” or attempted to weave pretty patterns in flowers, to envelope his dwelling in green (if he had one) with the delights of “seasonal color.” His delights were simpler—“home” to him was something, in essence the same perhaps, but uncluttered by the toys of civilization. “Making a home” nowadays means gathering about one’s self radio, automobile, electric toaster, coalless furnace, iceless refrigerator—all the thousand and one “conveniences” by which man minimizes effort. The garnishing of one’s own particular fire walls, one’s own particular plot of land has become—comparatively at least—an altogether de luxe affair, inevitably since man’s desires march ever closer to the complex with the march of his knowledge and his mastery of matter.



We want the things we own to be beautiful, attractive, and we are beginning to perceive that harmony lies at the bottom of the matter, that garden and dwelling must be planned as a unit, must really “belong,” if they are to have any charm at all. It pays then if one has a fancy for this sort of garden to stop and think what sort of a house properly goes with it, to study the various available materials—brick, wood, stucco, stone—their possibilities for your own special plan as, in themselves, they each have merits and which will be chosen depends largely on the effect striven for. At intervals during the coming year, in a series of especially prepared manuals, they will be in turn discussed so that home owners, prospective and actual, will have opportunity to learn more fully than possible in ordinary issues—the history and uses of fundamental materials in many lands and ages and, most particularly, what they offer the home maker of to-day in this country.

Brick has been so long a medium for domestic architecture that its origins are lost down the vista of the years—from Chaldea perhaps, via Rome and the Continent, it came to Great Britain a century and more before Caesar. “There are probably more buildings in England constructed of brick than of any other material. Amongst these are some of the most interesting, the most picturesque and the most serviceable structures that we have in any material.” Little wonder then that our own colonists had a pretty taste for brickwork and that brick houses of the Colonial period still set standards of style and artistry for the present-day designer, as may be seen on the three opening pages (see renderings by Schell Lewis) and elsewhere in this issue (pages 358–359).



In preparing this manual we have kept steadily in mind the fact that the old work has significance for the lay reader largely because it points a better way to solve his own particular problems, puts within his grasp a finer beauty, substitutes distinction for commonplaceness. Writers and artists who here present the case of brick are men thoroughly familiar both with its high traditions and its practical everyday uses. Dr. G. C. Mars has made a life study of this “time-honored constructive material, the origin of which extends far beyond the earliest recorded history of man, and the application of which promises to grow with the growth of architecture” and the reader will enjoy his illuminating comment on “The Ceramics of House Building” (page 384). Mr. Myron Bement Smith, whose article on “Brick Through the Ages” leads off the issue, has spent a number of months abroad searching out facts and is continuing intensive investigation of the whole story of brickwork, the Italian in particular since Italy holds so many fine examples by those master brick builders, the Romans. We feel fortunate, too, in having secured the cooperation of Mr. Lawrence Moore of Charles Platt’s office, whose article on “Brick in the Garden Picture” carries the ring of authority; of Mr. Harold Butterfield, formerly associated with John Russell Pope; and in getting some word, however brief, from Mr. Chester H. Aldrich of Delano & Aldrich, a name synonymous with restraint and dignity in country house design.

### *By-products of Gardening*

There is so much more to gardening than merely growing plants, just as there is so much more to traveling than merely progressing from point to point. The gardener who limits his gardening activities to the growing of beets or peas or whatever it may be, is very much like the woman who went abroad a few years ago, and who, after returning, had to have a traveling companion label every one of the dozens of photographs she had taken during the trip. She had visited the Coliseum in Rome, and had seen a thousand other notable sights, and she had to ask, after her return, “What was that place we visited in Rome?”

Don’t be that kind of a gardener. Peas and beans are products of gardening, to be sure; but the by-products are matters of soul and mind. And in gardening, as in meat packing, the by-products may be fully as valuable as the products.

So, if you want to add to your ordinary garden products some of those by-products of the mind, start a garden notebook. If you have never done this, you cannot possibly comprehend how much of joy and interest and benefit you will put into that notebook in the course of a gardening season, to be drawn out during the winter months, like money in the bank with interest.



In that notebook you will enter your planting dates, of course. And if you are wise you will enter a host of related items. One of these, of course, will be notes on the stage of the spring vegetation. You will note down, each year, just where your Lilac is on April 1st., and where your Apple or Plum or Cherry or Elm or Walnut or Grape-vine is. If it is too much labor to make daily observations, make them every three or five days. Pick out certain plants, as a Lilac, an Apple, a Maple, a Walnut, and a Grape, and make regular entries year after year about these certain selected plants. In a few years you will have collected a wonderful lot of enlightenment about the seasons and plant processes that will tell you exactly when conditions are right for beginning garden work outdoors. In our next issue Dr. L. C. Theiss explains the practical application of such cumulative data for the busy gardener.





#### GUNSTON HALL

*Just below Mt. Vernon and originally the home of George Mason, intimate friend of both Washington and Jefferson, and author of the*

*constitution of Virginia and other historic documents. A pleasant eighteenth century example of Flemish bond with strongly marked quoins*





#### PETER TUFTS' HOUSE

*Built in 1677 at Medford, Massachusetts, probably by Peter Tufts himself but for many years erroneously known as the Governor*

*Matthew Cradock house. In line and style and detail this interesting old dwelling holds much suggestion for the modern home builder*





#### DRAYTON HALL

*Near Charleston, on the Ashley, and the only large house thereabouts spared by Sherman's army, this Georgian mansion has been the center of*

*much history—here the Drayton family, influential in the early days of South Carolina, lived and here Lord Cornwallis made his headquarters*



*Six thousand years of beautiful building  
with a material that still holds its own*

# Brick through the ages

MYRON BEMENT SMITH

*Photographs by John Wallace Gillies, Tebbs & Knell, Kenneth Clark,*

*Philip B. Wallace, Drix Duryea, and by courtesy of the New York Historical Society, and the Common Brick Mfrs. Assn.*

While archæologists are not sure when or where bricks were first made the evidence points to Mesopotamia where the discovery of a Samurian civilization dating back to 4000 B. C. is revolutionizing older theories of ancient art and architecture. These Samurians, having no stone at hand, made both sun-dried and baked bricks. The prospective builder who is at all in doubt as to the permanence of brickwork will be interested to learn that most of the building in the Euphrates valley is done with second-hand bricks dug from the mound ruins of Samurian and Babylonian temple citadels, each brick stamped with the seal of a king who first built with it five or six thousand years ago.

The Babylonians and Assyrians developed the art of brickmaking, inventing the colored glazing and pattern work in brick which formed the decorative features of their architecture. China learned of brickmaking by way of India and Turkestan. Large portions of the Great Wall are of brick. The Greeks made few bricks, but the Etruscans of North Italy built extensively with them. It were possible, then, if space permitted, to trace the art of brickmaking from its inception in the Samurian period in an unbroken sequence through the Roman, Byzantine,

Lombard, Gothic and Renaissance periods to the comparatively modern brick Colonial style of the Colonies and the Early Republic. Strangely enough, while the styles of construction and decoration developed or changed during these epochs

of architectural history, the method of making bricks remained the same. Up to the middle of the last century brick-making was a hand process.

In at least four instances the decorative possibilities of brick have been developed

to a supreme expression. The polychrome glazed brick of Assyria found its equal thousands of years later when the Mohammedans built their colorful tombs in Persia and Arabia. In Italy, during the Middle Ages, the Lombard style carried the art of brick building to a perfection that will doubtless never be surpassed.

The fourth period of importance is of especial interest to Americans because of its close connection with our early architecture, for it was during the period of our colonization that Inigo Jones and Sir Christopher Wren were rebuilding London in a style that shall ever proclaim the glory of well-considered brickwork. Wren used brick with painted wood, with Portland stone, and by itself, brick moulded, cut, rubbed and carved. Bricklaying became a fine art, the craftsman was a man of consequence. The Georgian residences—orderly, sedate and dignified—are everywhere over the south of England. While they possess design, they depend more for their æsthetic effect upon the use of the material. The best modern work in the



*To get the informality appropriate to this picturesque Tudor gateway it was necessary to sort over the culls of a brickyard for the material and to give the bricklayers almost constant super-*

*vision. No regularity of bonding is in evidence, nor are the joints of even thickness. Garden Gate, Residence of Mr. Alan Lehman, Tarrytown, N. Y.; John Russell Pope, Architect*





*Nelson house, Yorktown, Virginia.  
Built 1740. A rare example of  
early American moulded brickwork*

Colonial style is inspired not only from the early work by American builders, but also from a parallel source, the Georgian style in England.

How great a debt the Colonial architecture of the Southern plantations and city houses, as well as the Philadelphia work of the same era owes to those bricklayers who came from England would be impossible to estimate, but it is more than a little. In the earliest New England settlements, bricklayers and carpenters were in such demand that they were forbidden by law to take over twelve pence a day and later, in 1630, two shillings a day was the maximum wage, under penalty of a fine of ten shillings to both giver and taker. Philadelphia bricklayers who worked on the Great Town Hall, built in 1705 and demolished in 1836, received three and a half shillings a day. Bricks for this building cost twenty-two shillings a thousand. A huge lottery helped to raise the money for this structure, there being, apparently no conscientious scruples against dallying with fortune when sponsored by a good cause. The most human anecdote connected with early Philadelphia brickbuilding is recorded in the court records of numerous suits brought against the



*When attempting to do Tudor work it is well to remember that this style, above all others, requires the greatest nicety of craftsmanship to convey the mellowness of this early 17th century half-timber Kentish House near Maidstone, England*



*Stratford, on the Potomac River, Virginia, dating back to 1731 and an unusual bit of 18th century American*

*bricklaying that is filled with suggestion. The headers in the base and chimneys have a bluish-black glaze*

city for damages to clothing of citizens during the work in the new brick jail. With an eye to thrift, the city fathers had put the prisoners to work, and to keep them from straying, each was forced to drag about a huge ball shackled to the leg. The damage suits arose from the frequency with which gentry on promenade, pausing to inspect the new work were splashed and spattered on hose and breeches by reason of the prisoners' carelessness, or possibly intention, in lifting the iron balls and letting them fall in mud puddles.

Some idea of the great purchasing power of money in those days, as well as the price and value of buildings, can be seen from a letter of William Penn written in 1685, to his agent at Pennsylvania. He was referring to a lady who had landed there and wished to emigrate to it. "She wants a house of brick, like Hann Psalter's, in Burlington, and she will give 40 pounds sterling in money and as much more in goods. It must have four rooms below, about 18 x 36 feet large, the room 9 feet high, and two stories height." In an earlier letter to his agent he had given instructions that he build principally of bricks, "for which I have sent a person qualified to make them."

#### AMERICAN MADE BRICK

The early records of the colonies contain frequent mention of this emigration of bricklayers; they were in constant demand it would seem. Washington, in a letter to his English agent, asks for accomplished bricklayers to work for a term of two years. His journals constantly mention the brickmaking that was carried on by slaves on his plantations. This and other documentary evidence goes far to explode the commonly held theory that brick were imported from England in large quantities; "brought over as ballast"

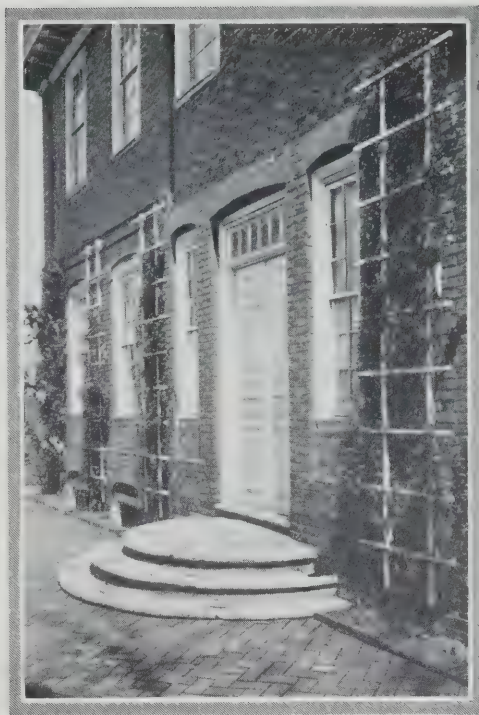




*Built of culls. Lozenge diaper pattern of dark projecting headers. Interesting chimney group shows moulded and carved brick in caps and bases. Residence by James O'Connor, Architect*

pounded in and scraped off even with the top. To free the clay from the mould easily there are two distinct processes. Either the mould is first dipped in water, producing a smooth "slop mould" brick; or it is dusted with sand, giving the rougher "sand struck" surface. The latter is the more common. With a rap of the scraping paddle the brick is turned out on a board where it is left to dry for a few weeks or months, depending on the weather. When nearly dry the bricks are built into a kiln or clamp with arches below for the fire and vent spaces between for the circulation of heat and smoke. The outside is plastered over with damp clay, wood fires are built in the arches and the burning process begins. This takes several days and requires skill in handling the fires. At the end of the burn the fires are built up to give an intense heat which "flashes" the bricks to the proper color.

When the kiln has cooled and is torn down it is found that the bricks are not all of the same color or hardness. Those which make up the arch are burnt almost black, with a blistered, vitrified surface. The bricks down at either side of the fire have had little heat and are soft and of a light salmon color. Many bricks are warped out of true shape, some have



*This has a most satisfying hand-touched character. Stenton mansion, Philadelphia, built 1728, home of James Logan*

is the usual explanation. With the exception of the early Dutch settlers at New York who were financed by the East India Company, the earlier colonists could not afford imported bricks to any extent and by the time that their economic condition might have permitted it, they were making their own bricks in dozens of kilns along the coast. At Salem, Mass., bricks were made as early as 1629, and the New Jersey, Pennsylvania, and Virginia settlers followed the fashion soon after. Another fact to disprove the imported brick theory is the comparative ease with which bricks can be made. The colonists needed no special equipment, as the bricks were all made by hand and baked in simple kilns.

A description of hand brickmaking may be of interest to those considering building with this material. The method is applicable to any country and age up to the introduction of machinery. The clay for brickmaking is generally to be found, due to some wise provision of nature, in those flat plains where building stone is scarce. Near Rochester, New York, is a small brickmaking yard that has been in operation for years, turning out bricks for use on neighboring farms. The clay bed is near the shed and kiln so that a wheelbarrow is all that is needed to take the clay to the mill. The usual practice is to let the clay season in the air some months after it is dug; Vitruvius recommended two years for this process. Then it is dumped in a pit through which a heavy wheel tracks round and round, the power being supplied by a horse and sweep.

#### MIXING AND MOULDING

The mixing takes several hours, sufficient water or dry clay being added to give the consistency of putty. The moulding of the brick is done in wooden boxes of the proper size, the clay being



*Common brick, whitewashed. Note the dark brick of the stepped coping of gate piers and wall. No special care is needed*

*in laying work to be whitewashed, a point to remember when building cheaply for an expensive effect. Clarence Mack, Architect*





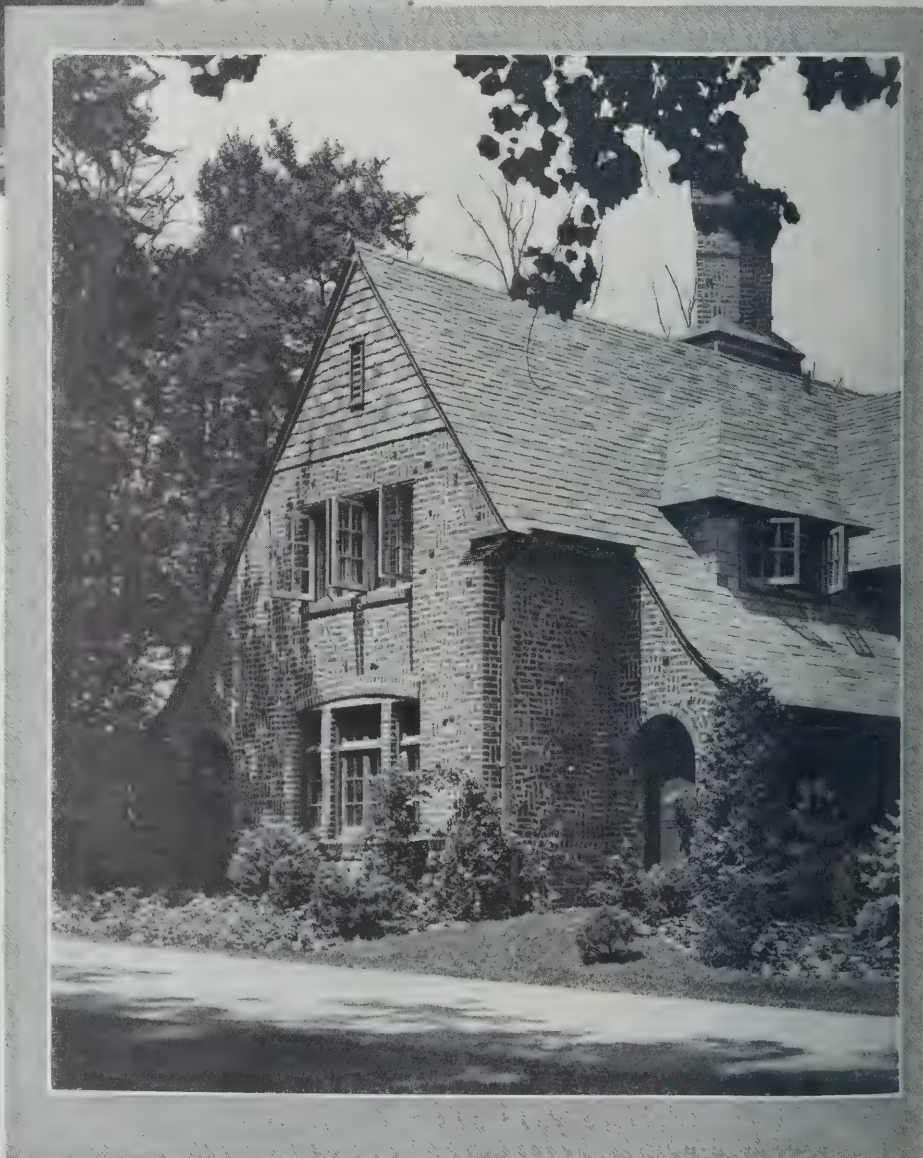
*Undoubtedly inspired from French provincial types, this house with its paved court and whitewashed brick brings a domestic atmosphere of the Old World to the modern American scene. Residence of Mrs. Wortham James, Newport, R. I.; Delano and Aldrich, Architects*

cracked open along the side. These variations of color, texture, hardness and shape are the mark of handmade brick. The amount of sorting that is required to get bricks of a certain quality depends on the type of work to be built. The salmon bricks, which are not strong enough for some walls, are ideal for garden walks and terrace paving. The overburnt arch bricks make excellent headers for some types of Flemish bond walls. The cracked and warped bricks are much sought after for Tudor work, where the picturesque is dependent upon a similitude of antiquity. The balance of the burn are ordinary bricks, yet there are no two of them exactly alike in size, color or shape; each has an individuality that while not too apparent is sufficient to give a wall, if properly laid, the character that differentiates it from the mechanical product of more recent machine-made bricks.

The common brick of to-day has many of the virtues of the hand-made product. For Colonial work it is possible to get an excellent substitute for the hand-made variety by taking the "run of kiln" of a well selected yard and letting the brick-layer sort them on the scaffold, putting the poorer bricks to the back of the wall.

The face brick that is entirely machine-made and depends on a mechanical wire cut surface for its interest has less application to residence work than to the large city building where absolute regularity of shape is a necessity for quick and economical building. The architect who would have a certain effect in his brick work is required to give the masons an almost constant supervision and even go so far as Mr. John Russell Pope did recently, as to take the trowel and lay a few courses to show just what is wanted. Good brickwork is possible only through the efforts of good craftsmen. Fortunately there are some of these to be found if one has the patience to search them out.

There is a technical matter that should concern any one proposing to build in brick, a sore spot for years among brick manufacturers and builders—I refer to the efflorescence, or liming that sometimes appears on brick walls in the form of white crystals. This discoloration is a nuisance; its cause has been the subject of many disputes. To prevent it be sure that the brick are from pits above tide



*A unique, and successful novelty, but dangerous in the hands of any but a master. Notice the infinite variety in the laying of*

*the bricks and the smooth and harmonious effect of the whole. Gardener's cottage, Oyster Bay, L. I.; Donn Barber, Architect*



water and free from mineral salts. During the building the greatest care must be taken to cover the walls over at night and during rain storms to prevent water working down into the wall. The third point, and also important, is to require the contractor to lay the bricks in cement mortar and to use sufficient mortar to make a solid wall, bedding each brick completely so that there are no pockets in the masonry for the collection of moisture. It is, then, a matter of honest materials and honest workmanship.

At the risk of disturbing many who had hoped to build Tudor houses on small budgets, let me say that they would do better to select a more formal style. When one builds in the Gothic or its associated styles the object is to reproduce or suggest antiquity. To do it well requires a long purse, and to do it less than well is unspeakable. Half-timber work with brick nogging is the most expensive form of construction that can be used, and Tudor or Elizabethan style demands that it be employed as a typical motive



*A striking bond using a special large brick or tile in combination with regular size brick. Some interesting pattern work appears in the chimney. Brenner Residence, Birmingham, Alabama; Warren, Knight and Davis, Architects*



*Brick and ledge stone are here combined in an informal domestic style; the picturesque is done as it should be done, with a*

*flare and with perfect taste. Home of Mr. George Howe, Chestnut Hill, Pennsylvania; Mellor, Meigs and Howe, Architects*

of those periods. The antiqued brickwork requires much more time for building, and time is the important thing in brick building when bricklayers receive fourteen dollars a day. The simple Colonial is the most economical style for the limited building budget, its motives are straightforward and plain, requiring no extra time for building and giving the maximum effect for the outlay.

For human habitations no material has ever approached brick as a material both practical and beautiful. Having gone through the fire during its making, its resistance to that destroyer is unsurpassed. The atmospheric conditions that cause wood to rot, stone to flake off or stain, stucco to crack or discolor, paint to wear off and metal to corrode are the same agents that willingly and graciously mellow and harmonize a brick wall through the passing years into a masterpiece of texture and color. The possibilities for building beautifully with brick which men have appreciated for six thousand years are to-day at the command of any who can afford to build at all. Let us then say, as did the people in Genesis, "Go to, let us make bricks and burn them thoroughly. Go to, let us build a city and a tower."



*Brick plays a varied  
and important rôle in the garden*

# Brick in the garden picture

LAWRENCE MOORE

*Photographs by Thomas Ellison, Mott Studios, John Wallace Gillies*



*The wall swings up to dignified climax with the figure in setting of brick as a focal point. Path in herring-bone pattern laid flat, bricks in curb on edge. Garden of Admiral Robley D. Evans, Beverly, Mass.; Allen & Collens, Architects*



*A variation of basket weave laid flat, raised curb on end. Garden at Oak Hill Farm, Mrs. J. A. Haskell's home, Red Bank, New Jersey; Charles Wellford Leavitt & Son, Landscape Engineers*

A garden is carved out of the soil to improve on the natural with nature's own assistance. Like a house, the garden may be small, intimate, and shut in, or it may be large with many parts and broad vistas; but whatever its size, it must have distinct bounds, and only the choicest outlook upon the rest of the world. Walls are as important to a garden as to a room, be they of man-made materials, or grown by nature. The smallest back yard may be made into a paradise, if the surrounding small back yards are kept out of view. In the large garden of many elements, we are constantly looking for something on which to rest the eye; vistas must terminate somewhere, either in a wall which stops our vision, or in a distant view seen as through a window. Just as in a house, the garden walls may take one of a great many forms, but the function remains the same: to enclose.

## OUR GARDEN WALLS

In constructing our garden walls, we may borrow from nature, and use trees or shrubs, or we may build them of stone, wood or brick, or any combination of these. Sometimes a white picket fence may set off a clipped privet hedge. The



*Walls, walk, and steps of brick bring a rare and unobtrusive harmony into the garden of Mr. James Speyer at Scarborough, New York, designed by Olmsted Bros.*

rough stone of the fields may make a beautiful terrace wall. But of all materials, none is so universal in its application as brick. Its warm color enhances the planting for which it forms a background; it is not so formal as cut stone, but is more easily laid in a thin wall than rough stone. It is more enduring than wood, and its texture is a never failing source of interest. Even the humble kitchen garden may be made most attractive by surrounding it with a high brick wall. This will protect it from animals and winds, and conceal it from view. On the inside, regular beds give it the charm of a more aristocratic flower garden. Fruit trees and currant bushes give an air of permanence and afford decorative elements in a pattern composed of paths and garden beds. But the masterpiece of this garden is found in its dwarf apple and pear trees, trained *en espalier* along the brick walls. Spreading out like seven branch candlesticks, they cover the wall with a sparkling play of light and shade. From the earliest flowers of springtime, to the last departing leaf of the fall, they offer a delightful background to the garden. Incidentally this is a most practical method of raising fruit, for the trees are protected, and receive the full benefit of the sun trapped by the wall. Even the more formal flower garden may be much embellished by fruit trees, *en espalier* against its walls, perhaps mingled with occasional climbing roses or other vines. The color and texture of brick make it more suitable than any other material for this use.

## FOR LARGER GARDENS

When we consider the larger garden made up of many elements, the walls become more varied. Sometimes they are low, giving us an outlook over stately lawns, or distant landscape. Sometimes they are high, and serve to shut us in. They may act as a separation between different levels of terraces. As a general rule, the higher walls are along the northern limits of the garden, and our outlook rather towards the sun, for we must avoid having the garden in shadow as much as possible. Long walls suggest the necessity of features to relieve their monotony. At the ends of the various vistas, or axes of the garden design, the eye may be brought to light on a niche with some choice bit of sculpture, or on a well-designed fountain. A niche in brick is simple to construct, and is in itself an attractive thing, with the variety of the texture of the brick. The easiest way to build one is to lay all the



bricks in the niche as headers, using the same brick as in the rest of the wall. The end face of the brick is small enough to conform very nearly to the spherical shape of the head of the niche, and this method avoids the necessity of moulding special bricks for the curved surface. Only a light wood centering is required, on which to lay the bricks, and it is removed as soon as the mortar has hardened. Fountains may properly be made part of the design of a brick wall, in any combination of brick and stone. There is always a certain interest in running water, which makes these an attractive feature.

Sometimes the monotony of the wall may be relieved by the character of the brickwork itself. A pattern may be made on the surface, by slight differences in color of individual bricks, or by making certain ones project a little from the wall. Low walls may be constructed with perforations in the brickwork, with an effect similar to a balustrade. Or we may build a serpentine wall, whose wavy lines make it especially attractive as a long boundary between a not too formal garden on one side, and woods on the other. If we have a wall, it must have openings through which to pass, and these may well be treated as features. The entrance to a country estate should express the character of the whole place. Most people nowadays prefer to avoid the ostentation of former days, but simple and appropriate gateposts are always in order. Here again, brick affords an excellent material, used either by itself, or in combination with stone. Gateways leading to gardens, or other enclosed spaces, however utilitarian, offer chances to the designer in the form of architectural features which may add greatly to the effect of the whole.

#### THE BRICK PATH

A humbler use for bricks may be found underfoot, for no better material exists for walks and paving. Their color offers a pleasing note, and emphasizes the axes of the garden. Brick paving may be laid out in a variety of patterns, such as basket weave, or herring-bone, according to the character of the general design. Usually for garden walks, the bricks are laid directly on the ground, without any mortar, but preferably on a layer of tamped sand. After the first winter they acquire a delightful irregularity, grass grows between them, and they take on a texture of age. For terraces, or steps, it is best to lay the bricks on a foundation of concrete, built to resist the frost. In some gardens, the brick walks may be the only features not furnished by nature. Usually they make the basis for the plan of the whole composition. In the formal garden, they follow some sort of geometric pattern governed by the design, but in an informal or old-fashioned garden, they may be laid out irregularly.

Often it happens that a garden is to include a feature which is really a building, such as a teahouse, or a pergola, or even a tool house or a dove-cote. An accompanying illustration shows a very charming example of a pergola built of brick,

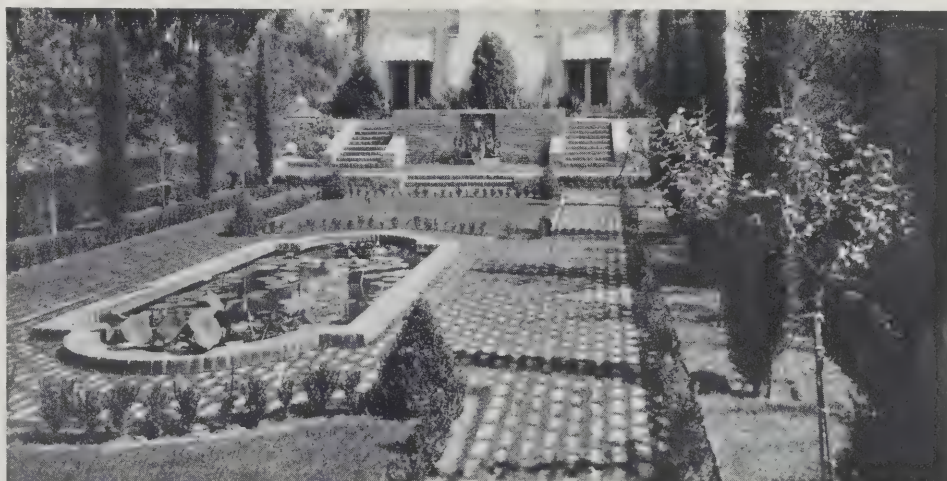
with antique stone columns along one side. The pergola is really an outdoor room, usually roofed with vines, offering shelter from the sun and a place from which to contemplate the joys of the garden. If it is to be located along one side of the garden, it should be carefully placed with regard to its outlook. In this case, also, it will probably have a solid wall on one side, and piers, posts, or columns on the side towards the garden. The pergola may be built entirely of brick, except for the wood framework overhead for vines. The rear wall may be treated with brick arches enclosing lattice, or it may include such features as a niche or a fountain. If the pergola is in the center of the garden, it will be open on both sides. Should the structure be enclosed and roofed over, we would call it a teahouse or a garden room. In either case its design must be appropriate to the surroundings.

#### BRICK AS AN ACCENT

The position of permanent buildings in a garden must be carefully studied in relation to the whole plan. They must be placed where an accent is needed, such as at the termination of a vista. As a general



*Where a garden note has been introduced into a house wall of Flemish bond, the niche being neatly outlined by a header course*

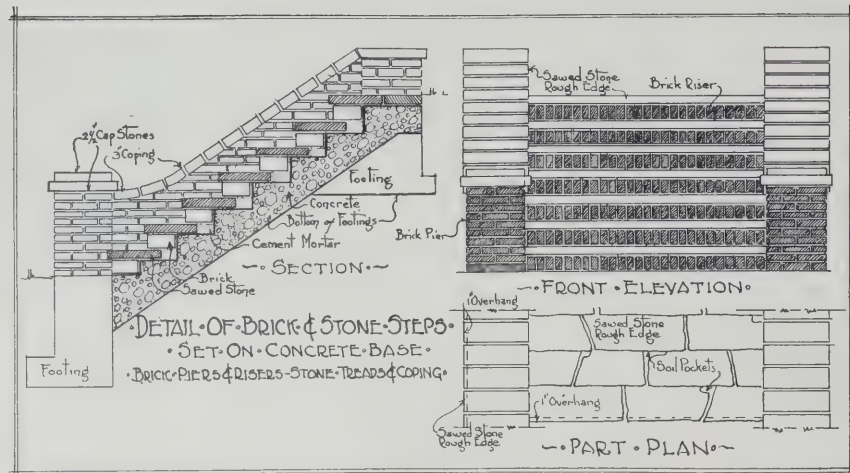


*Here brick walls effectively terminate in a pergola-roofed gazebo*

*An ingenious combining of brick and turf which makes a pleasant transition from the solid masonry of the pool to unbroken grass plots. Mr. H. O. Winkler's garden at Beverley Hills, California; Neville Stephens, Landscape Architect*

rule, simplicity in composition should be the keynote of all garden features. Even if they are elaborately ornamented, or contain carving or sculpture, the mass should be simple. They must give the sense of belonging in the garden, and of existing merely as a background for the ornaments of nature. For this reason, the materials must not be too dominant. Brickwork should be subdued in tone, like old-fashioned common brick, avoiding wide and conspicuous mortar joints, which attract too much attention. Just as with any other material, the success of brickwork depends on the way it is used, but it has one advantage over all materials suitable for the garden, for no other has the same qualities of color and texture.

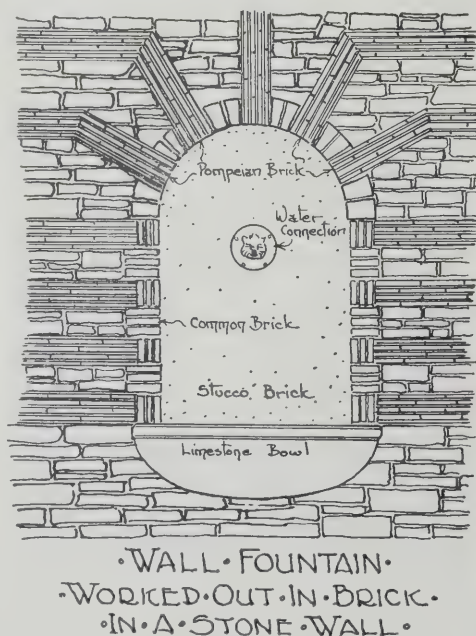
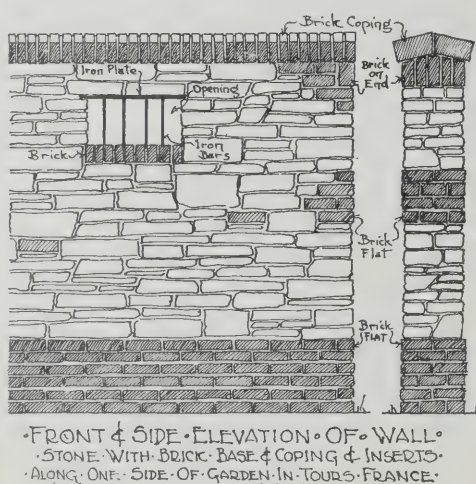
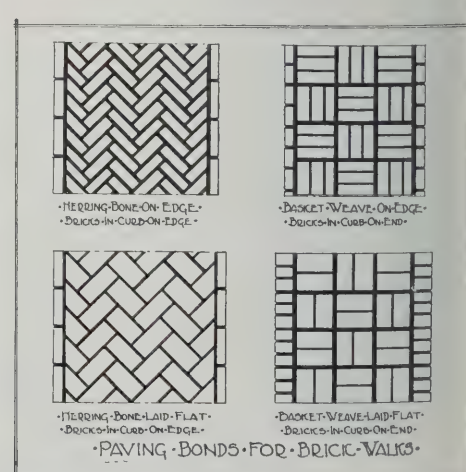
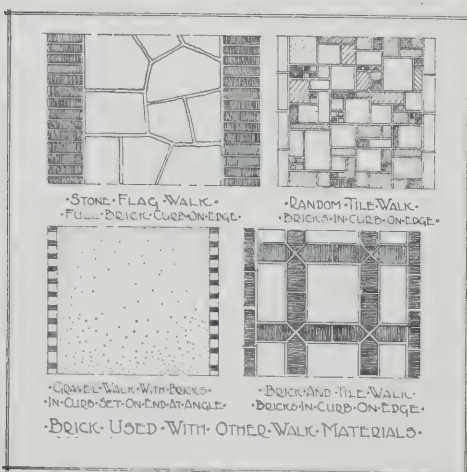
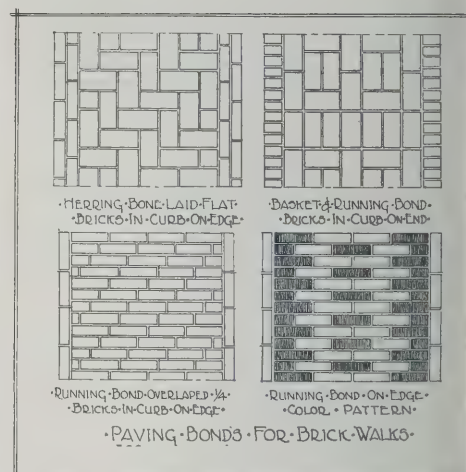
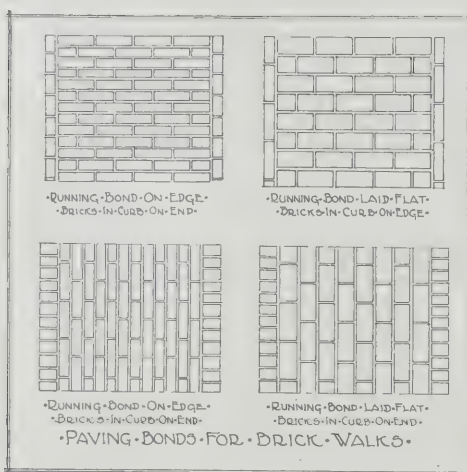
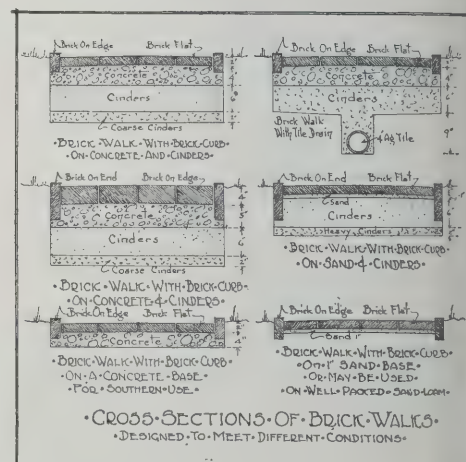
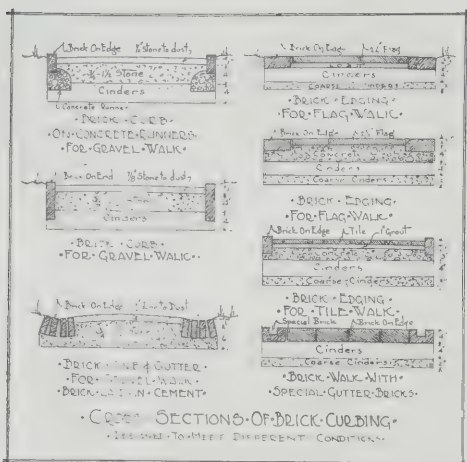




•CORBELLED•BRICK•  
•FOR•PIERS•

# BRICKWORK IN THE GARDEN

E. C. STILES  
*Landscape Architect*





*Here are antiquity,  
stability, and atmosphere, all in one*

# Bricklaying in garden ornament

EZRA C. STILES

*Sketches by the author*

## COMPARISONS WITH STONE OR WOOD

The two main elements of the architectural portion of garden design are the plan and the elevation, each containing certain requirements of its own which although somewhat different must of necessity be co-related; and it is therefore quite logical to expect that as we work from plan to elevation we carry into the architectural effects above ground the building materials which we have used in the plan.

This, then, is all by way of introduction to the fact that brick is not only an ideal material for the garden pathway but for the architectural features of the garden as well; and just as this material gives texture, color and pattern to the pathway, so does it function when carried above the ground.

For the ground pattern of the garden we use walks and flowers and pools and sunken panels; but for effects in elevation, we have recourse to steps and walls and piers and wall fountains and things of a like character. And for the above mentioned features, perhaps no material is more universally suitable and adaptable than brick. Stone and wood are, of course, both accompanying and parallel materials, but for ease in handling, diversity of pattern and variety of texture, not to forget the necessary economy of construction, brick makes a strong bid for first place above the ground.

## CALL FOR INGENUITY

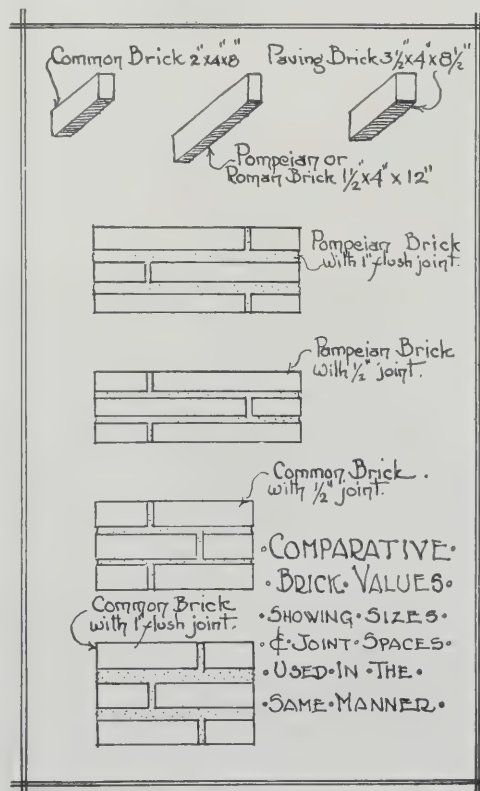
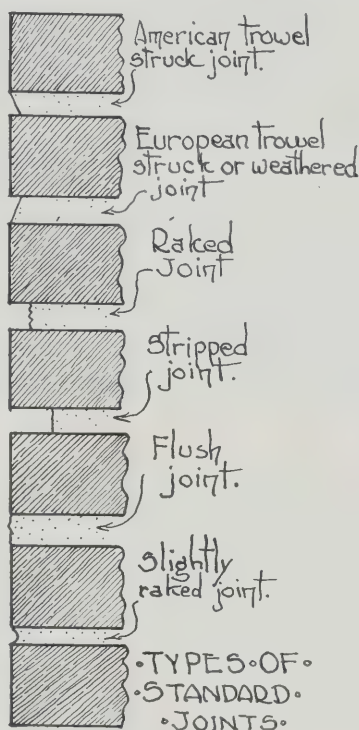
The construction of the above mentioned architectural features calls for no inconsiderable amount of ingenuity in design, due to the engineering requirements of stable construction, as well as the architectural requirements of proportion and interest, not to forget the financial requirements of the owner's pocketbook.

We must consider at the start, therefore, that walls and piers have requirements of thickness and proper footings as regards their height; and that steps have certain fixed requirements in regard to width of tread and height of riser; while small piers, fountains and special patterns call for a certain amount of delicacy in design.

We find that brick, because of its variety of sizes and its difference in dimensions, as well as its ease in cutting, and simplicity of erection, meets these requirements very well and in the accompanying illustrations an attempt has been made not merely to show a variety of special uses for brick, but to illustrate the diversity

of its uses and the most acceptable methods for its employment in the various forms of construction.

To use rightly any construction ma-



terial, we must first understand its individual nature, which leads us at once to a consideration of the various sizes and forms of the individual brick.

There are three more or less standard forms of brick now on the market; namely, common brick; Pompeian or Roman brick; and the common paving brick used in the construction of roads. Of course, the first two mentioned forms of brick are the only ones in common use in architectural design. But for special patterns or certain requirements of color or of size, the garden designer can make good use of the last mentioned form.

## USUAL BRICK SIZES

Common brick is usually 2" x 4" x 8" with sometimes quarter inch variations; while Pompeian or Roman brick is usually 1 1/2" x 4" x 12"; and paving brick, as a standard size, is 3 1/2" x 4" x 8 1/2". This means then that brick of one form or another, laid either flatwise, edgewise, or on end, will meet, with an occasional cutting, practically all requirements which may be imposed by architectural garden design; although we find that as a slight difference from its use in a pathway, brick above ground is usually laid so that we see the narrow width or the end.

The next consideration after size is, of course, the means of laying, and when taking brick into elevation, perhaps the most important thing for our consideration is the joint. Equally as in walk work, the joint lends both texture and color and in working above ground we have the question of tensile or supporting strength as well.

This means then that the mortar is a prime factor, and is usually composed of cement and sand or lime and sand, and, in many cases, we combine cement mortar with the lime. For wide joints, we often use crushed brick or granite instead of sand, and for white joints coarse ground marble or limestone gives very good results. The most popular mortar is, of course, cement and lime, and lime mortar gives a lighter color to the walls.

## WHAT KIND OF JOINT?

For work above ground we find that flush joints give a line of color to the entire area, while sunk or raked joints afford a shadow line around each brick; and for special pattern work, both forms of joints may be used quite handily together.

For the average piers of pergolas, tea-houses, etc., requiring a height of from

*Continued on page 406*



*"Walks and talks at Breeze Hill"*  
now appears as a regular feature each month

# Pervasive perennials to "treat rough"

J. HORACE MCFARLAND

*Photographs by the J. Horace McFarland Co., and Paul J. Weber*

Referring to one excellent catalogue of hardy herbaceous plants I find *Bocconia cordata* described thus: "Plume Poppy. An interesting and beautiful plant, well adapted to planting in the shrubbery, borders or massing for effect. Creamy white flowers, 6 to 8 ft. July, August."

This is all very nice and all very true, but there is a good bit more than that to the story. This same *Bocconia cordata* will escape by roots and seeds from anything but a very solid concrete tub, and one plant



in which the seeds rattle agreeably in any wind that passes.

But this screened place is on top of a concrete vault. There is only one foot of soil, and none too good at that. Everywhere else I ruthlessly, rigorously and regularly weed out the Plume Poppy, and I have it to do hundreds of times every year, despite keeping a clean place. If thus kept in bounds it is worth while.

Another of the plants that needs to be "treated rough" in order that it may do its best is *Physostegia virginica*.



*Above.—The Plume Poppy must be kept within bounds by planting in a confined corner and ruthlessly weeding out seedlings every year*

*Left.—Almost as difficult is the desirable Mullein Pink, or *Lychnis coronaria*. Cut it down after flowering—enough will survive*

*Right.—The Pearl Achillea is best handled by digging up annually and replanting as needed. Otherwise—!*



*Below.—The gay Sundrops will possess the whole border in midsummer by working underground. Therefore dig and replant annually*



overlooked may easily be responsible for the "bocconi-izing" of the entire garden. I know, because it happened almost that way before I discovered how to handle this pleasing plant, as well as some others, by rough treatment.

The *Bocconia* is a beautiful plant, and I find it useful to produce a screen in a certain place something like five or six feet high in which its distinct and attractive foliage is soon followed by its rather short-lived flowers, these in turn becoming plummy seed-heads

ana, and on this subject again the catalogues are vociferously silent so far as any assumption that care or restriction may be needed. One excellent catalogue speaks of the False Dragonhead as showing "strong spikes of delicate pink flowers, 2 to 3 feet, June, July." Nothing is said here of the fact that if allowed to stand undisturbed in one location this *Physostegia* will move out in all directions and produce plants by underground runners faster than any Strawberry ever did or could do.



But by digging it up completely and entirely every spring and replanting such as one wants, this really excellent plant is brought into subjection and does its work.

At Breeze Hill I have learned how to enjoy the beautiful Pearl Achillea, which is described as having "double pure white flowers, borne in great profusion on long, erect stems. Good cut-flower variety, 2 feet, June-September." Again entire truth, but not enough of it, for by underground roots this vigorous Achillea will also spread in every direction and possess everything. To be really worthwhile it must be dug up every year and replanted. If this is done, and if then the flowers are cut with reasonable regularity, it will provide as it has with me, almost the finest possible source of white cut flowers during the hot summer months, and these cut flowers endure surprisingly well. I would not want to be without Achillea ptarmica at Breeze Hill. Neither would I want to forget its pervasive disposition!

Sometimes I think that the clear brilliant yellow of that Oenothera, either fruticosa or fruticosa youngi, which is called Sundrops in the catalogues is more dazzlingly brilliant than white. It is a perennial which does its showy work in

late June and early July, and I would not want to be without it. In fact, it is right hard to be without it after one has it at all, because this Oenothera is another of the underground workers which is quite willing to come up in the center of the Box Barberry edging to the formal beds in the center garden at Breeze Hill, as anywhere else. This useful plant is therefore another of the perennials which must be treated rough by annual replanting, and when so treated it is admirable.

It is hard for me to understand why anybody should complain at the necessity of this annual replanting, because surely it is no worse to replant in one's own garden plants costing nothing than to plant new material from a nursery, costing something.

Of these four perennials I give away as freely as I can to those who are willing to take them, and the balance of the excesses each year is simply put on the refuse pile for eventual turning into useful leaf-mold.

Almost as difficult and almost as desirable is Agrostemma coronaria, which now travels mostly as a Lychnis. It has clear magenta flowers which the catalogues dignify as "rich crimson," and they are produced in great abundance on long stems on a silvery-leaved plant, during June and

July. Unless they are watched, these flowers will seed in every direction and there will be Mullein Pinks forever in the vicinity given a lack of hard-heartedness on the part of the grower. Rough treatment is here indicated, and the subject seems to like it, such treatment including sharp cutting down after the blooming period, when a part of the plants will die and another part will keep on with a good ground cover.

I have had some disputes with catalogue men about the truth. I insist that it would pay to tell all the truth and to inform me about the peculiarities of these plants, so that I might deal with them intelligently as well as vigorously. Unfortunately some nurserymen have a holy horror of saying anything which might possibly prevent a single sale, and so they leave the victim to discover the remainder of the facts, sometimes to his disadvantage, sometimes to his disgust, and sometimes to the discarding of a useful plant because it is a nuisance, as it would not be if there had been proper knowledge and proper treatment of it.

I have no doubt that readers of these "Walks and Talks" can easily add to the list of plants that need rough treatment in the garden and that would be benefited by truth-telling in the catalogues.



*One perennial differs from another in glory and growth. Balance in the border is kept up by restraining the over-*

*strong to give space to those of lesser power. The Hayward garden, Franklin, Mass.; Hutchins & French, Architects*



*"With silvery sheen"—*

# New pewter in old design

ELLEN D. WANGNER

*Photographs by courtesy of United Arts & Crafts,  
Ovington Bros. Inc., Society of Arts & Crafts, George C. Gebelein, L. H. Vaughan*

Years ago, poring over a musty book ages too old for me, I pondered upon a description of a Dutch kitchen in New Amsterdam where "the pewter on the kas gleamed with silvery sheen." In my childish fancyings, I re-lived a day that was gone, seeing the little Dutch maids no older than myself patiently rubbing the pewter platters and bowls and plates with coarse rushes from the marsh so that their dressers should hold as truly rich an array of these gleaming household wares as did any of their neighbors.

I liked that word "pewter." It had a substantial sound; seemed, too, to breathe of romance and song as did those others I

loved: Sherwood Forest, wildwood, glade and archery. And so I dreamed of having some of this pewter some day when I reached that land where to a child all things come true, the land of grown-up. Then, right out of the blue, I received as a gift a pewter sugar-bowl, part of a tea-set that had been given to one Hannah Willis as a wedding gift. And Hannah Willis—why she was my great, great, grandmother! I stroked the satiny cheeks of that bowl with loving, reverent fingers and as I sensed its story, there entered into my heart a love for this ware that has never failed nor faltered. It is so unassuming, so practical, so sturdy and, like people

who have these attributes, it is beautiful.

When I reached the shores of grown-updom, I began to collect pieces of pewter finding here a coffee-pot with fluted sides and ebony handles; there a beaker with odd markings. I secured candlesticks, plates and old lamps that had crossed the seas from England. I gathered platters, bowls, snuffers, communion sets from New England, porringers, queer pitchers and teapots with queerly shaped legs until my collection was indeed a treasure; one that was to disappear in just one short hour in the fire that destroyed my home.

*Continued on page 398*

*The quaint charm of pewter is seen in these modern reproductions of interesting old pieces, and they range from the old-time candlesticks (left) and bull's-eye lamp (right) to the lamps*

*below with their modern electric equipment. The water pitcher, bowl, tea-set, and salt cellars are especially adapted to present-day use, with other table fittings of silver*







Reminiscent of that earlier day when pewter platters and pitchers gleamed on dresser and mantelpiece in every home, these modern pieces hold all the old charm with an added beauty of finish, the improved quality of the pewter itself making them usable and practical. Attractive indeed may that table be made which includes a few pieces of the new pewter





*Informal, friendly entrance from the paved and walled courtyard (see general view below, also plan on opposite page)*

## Delano & Aldrich *Architects*

In all ages of building, brick has been so universally employed and for so many diverse uses, from the strictly utilitarian to the most refined and sophisticated, that it would seem hardly necessary to enlarge upon its possibilities. But there is still a portion of the general public which seems to look upon it as a cheaper substitute for stone, and as somehow not quite worthy of use in buildings where the cost is not to be considered. Nothing could be farther from fact or from experience. Indeed, to the architect truly interested in texture, in quality of surface and in the general sense of style, there is no material more richly rewarding, when pains are taken to get a distinctive quality into its use. It can, of course, be used in many ways, in combination with limestone or with marble, or, as often in American Colonial work, with wood painted white.

Of the many ways of using it, none is more interesting than just by itself, without any admixture of other material. In this method nearly all architectural forms and details may be well and freely used and given a really distinctive character. Voussoirs of arches and of vaulting can be made of rubbed or "gauged" brick, mouldings and mullions of brick moulded to fit the design, and other

details, capitals, modillions, keys, and brick either moulded or cut.

In every country, work of this "a brick" character is to be met with. England is filled with it. Holland and Belgium also. In France it is perhaps more usually employed in connection with stone, but the manor houses in Normandy show many interesting examples of walls with patterns of different kinds of bricks. In Northern Italy are many most delightful buildings either all of brick, or of brick combined and decorated with terra-cotta of the same tone and texture.

These fine early examples are replete with suggestions which can well be incorporated in modern country house design. Indeed, the study of a design to be executed wholly in brick will itself bring out many possibilities in the arrangement of bricks, in the treatment of the joints and in the different colors and textures. Out of honest well-baked brick in any countryside where brick seems all to belong (which really means one where brick earths might possibly be supposed to exist) the designer has no more rewarding material for mansion, manor, or cottage or even for the humble garden wall.

—CHESTER H. ALDRICH



*The very plan (see opposite) of the house assures its fortunate owner of seclusion*

*from the start-off without the often long wait for "screen planting" to mature*



# BRICK IN THE MODERN HOME

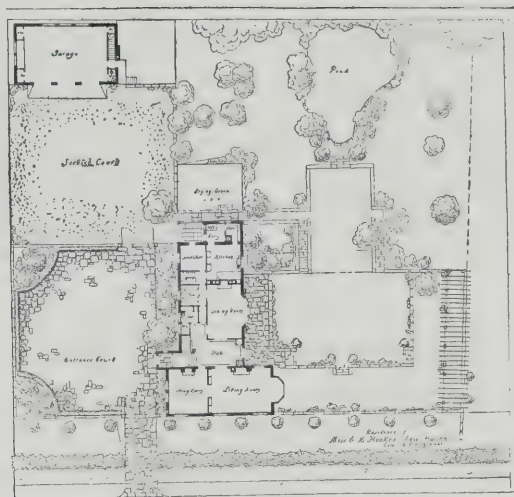
*Some notes on its  
proper use*

*by* Chester H. Aldrich

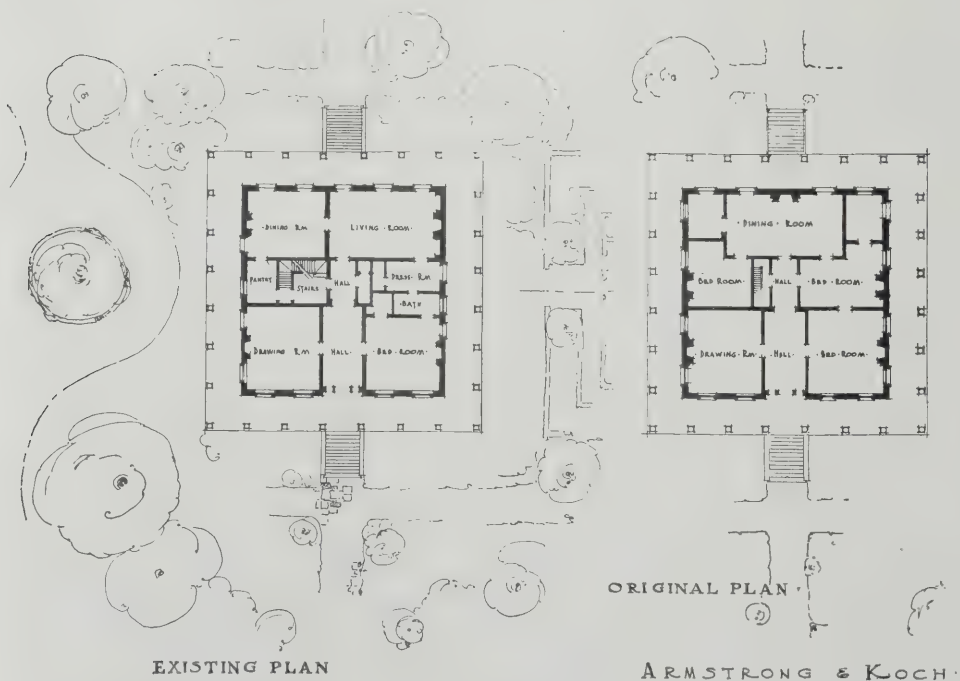
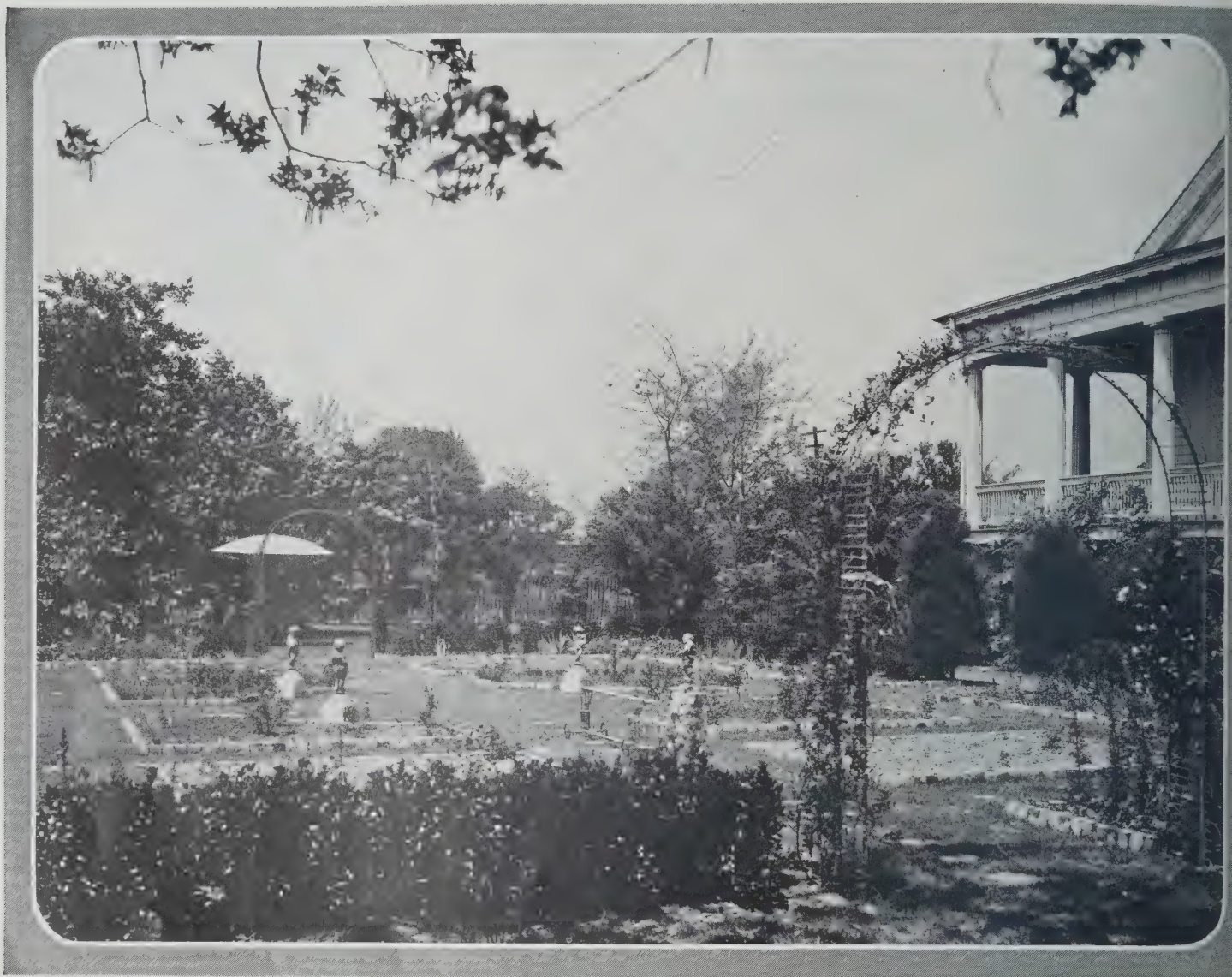
*and photographs  
of the house of*

Miss E. R. Hooker

NEW HAVEN, CONNECTICUT







*The living-room was originally on the axis of the house with the fireplace facing the front door; though interesting, this was a wasteful plan, so in rebuild-*

*ing, this room was shifted over to give space for a dining-room, and the queer L-shaped rooms were divided into stairs, pantry, bath, etc.*

Ⓒ Dating about 1831 and like so many houses through the South, built with a Greek colonnade on a square plan, but raised like the local types and finished with the gambrel roof of New England and New Jersey. The exterior walls are of whitewashed brick and the gable ends of cypress.

New Orleans (like Charleston) shows a curious mixture of Spanish, French, and the Georgian architecture of the Atlantic seaboard. The Georgian influence is surprising to the stranger but is easily explained when you study the history of Louisiana. There was always extensive intercourse by flat boats on the Mississippi River between New Orleans and the American Colonists to the north and these traders brought to New Orleans thousands of pieces of Georgian detail seen scattered through the French Quarter. At a later date the planters shipped their sugar and cotton to New England by schooner and brought back in exchange factory work, mantels and other manufactured articles necessary to the life on the plantation.





A NOBLE SURVIVOR  
OF A  
NOBLE TRADITION

*Late Colonial House at  
New Orleans  
recently restored by  
Armstrong & Koch  
for J. H. Stauffer, Esq.*

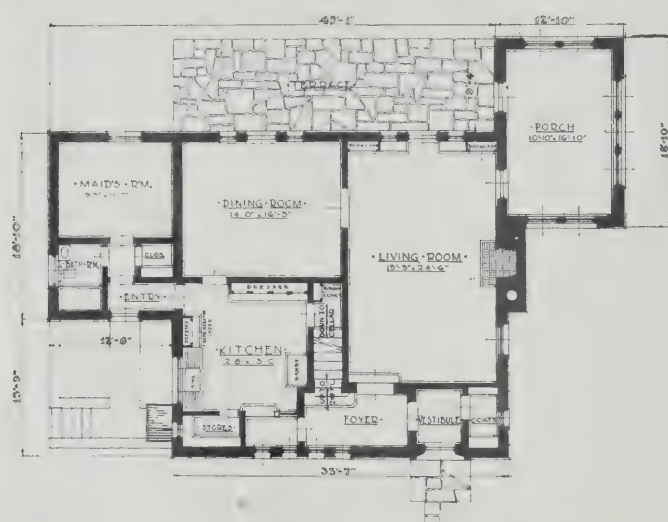
*Photographs by Tebbs & Knell*



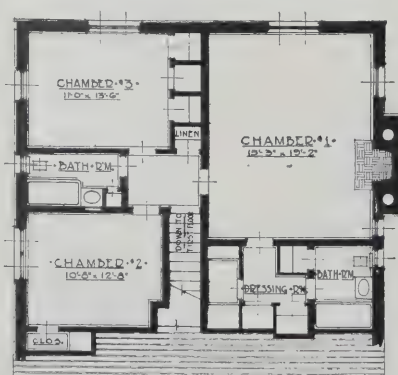




# TWO HOUSES THAT REPRESENT THE BEST IN BRICK CONSTRUCTION



*In reproducing plans only that part of the second story occupied by rooms is shown*



FIRST PRIZE

CLARENCE S. STEIN and  
ERNEST A. GRUNSFELD, JR.  
*Architects*

PAUL A. RIE, ESQ.  
*Owner*

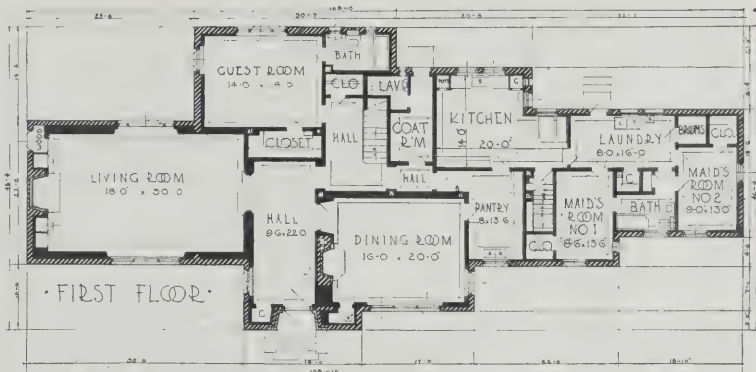


*Prize Winners of the  
Recent Competition  
Conducted by*

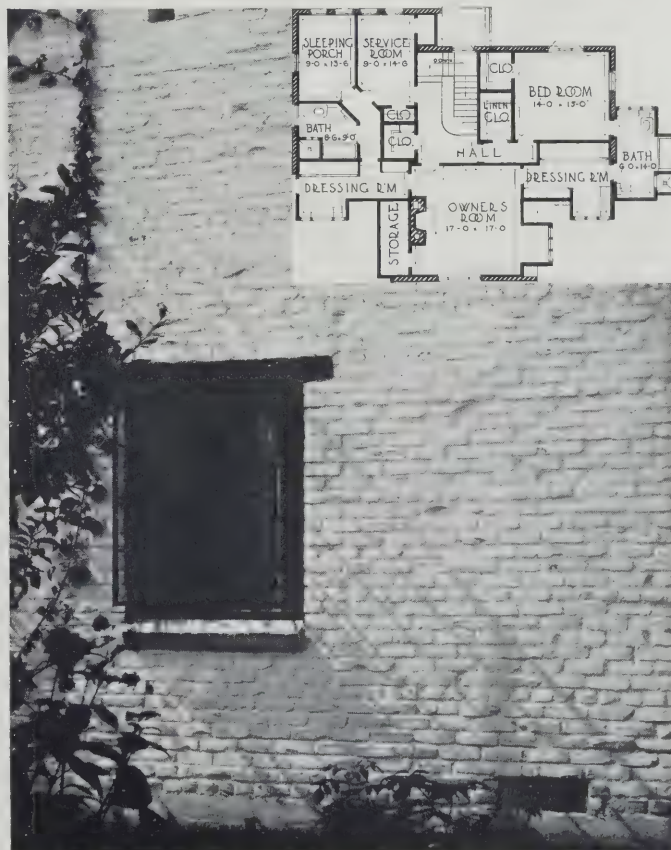
**The Architectural Forum**  
*for the*  
**Common Brick M'f'rs  
Ass'n of America**

**JUDGES**

ALEXANDER B. TROWBRIDGE  
AYMAR EMBURY II  
JAMES W. O'CONNOR



*In reproducing plans only that part of the  
second story occupied by rooms is shown*



**SECOND PRIZE**

DAVID A. OGILVIE  
*Architect*

J. H. KELLEHER, ESQ.  
*Owner*

There was practically no limit  
as to size or style of dwelling  
eligible for entry and almost  
no limit to the type of brick  
used but insistence was placed  
on substantial construction  
with masonry backing, brick  
veneer over wood being ex-  
cluded

*Photographs by Amemiya*



*Brick and iron —  
inseparables through centuries of home building*

# The Darby and Joan of architecture

HAROLD BUTTERFIELD

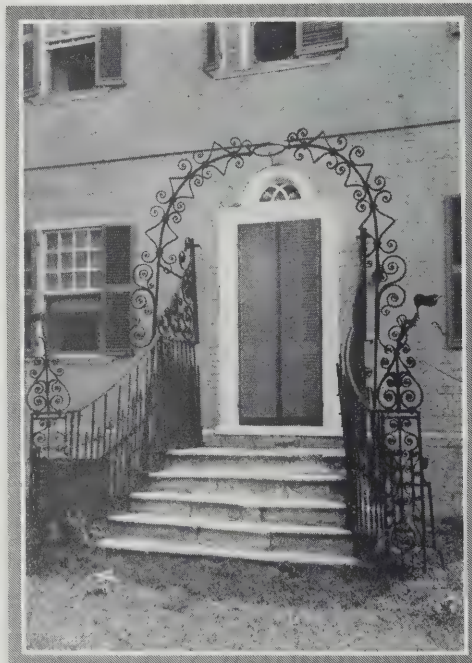
*Photographs by Tebbs & Knell, John Wallace Gillies,  
Philip B. Wallace, Samuel H. Gottscho*

## A WROUGHT-IRON RENAISSANCE

If your house is to be of brick by all means have some wrought-iron even if it be but a lowly foot-scraper. A wrought-iron renaissance is upon us and the metal is as universal as bobbed hair on Main Street. Iron as a decorative feature will never go out of style and like the bob it is too good to lose. Its popularity sagged from time to time during the centuries but there seems to be evidence that whenever brick came into extensive use wrought-iron design improved. There is an affinity between the two materials. Hardly any materials combine in a greater degree beauty and utility, hence their continual use through the ages. All who have seen old iron and brickwork together know the charm they have taken on with the years. They are the Darby and Joan of architecture. What freedom of design there is in wrought-iron! No matter what forms are assumed, even the most contorted, you are not distressed for you know the ease of working and that nothing is forced in the making.

From Roman times and before, iron has been used architecturally. First uses were strictly utilitarian but man's mysterious love of beauty early put a touch of

decoration on all he made. The middle centuries were rich in design due to the golden age of the smiths. The work dropped off in England between the 15th and 16th centuries but was still carried on and improved on the Continent. Ironwork came back into its own in Great Britain in the 17th century with the arrival of Monsieur Jean Tijou, who came over, it is thought, with the Prince of Orange in 1689. He introduced balconies into England and spurred up and inspired the whole clan of blacksmiths. From his time on English work kept in the procession with the Continental until archi-



*Light brickwork well offsets these delicately wrought old railings which terminate in a lampholder. Beverly, Pocomoke City, Maryland*

*Good modern work, the play of iron design harmonizing with the uneven brick texture. Mr. J. W. Day's house; Frank J. Forster, Architect*



ture went down without a struggle in the Victorian era. America followed the course of England both in the Colonial Period and during the early days of the Republic. In our times a new spirit has come into iron design led by that master smith, Brandt of Paris.

Iron should never look cold. To have life it must have colour and lustre. Colour is obtained by texture, by vitality of design and by the actual application of other metals, usually brass or bronze. Brandt uses bronze a great deal and you feel in every inch of his work the master hand of the craftsman-artist. The excel-



*An ideal combination, iron against whitewashed brick. Home of Mr. Charles Pratt at Glen Cove, New York; Peabody, Wilson & Brown, Architects*

lent foil of iron makes it so attractive with brick. The black metal contrasts with the pink of the walls or the grayer tones of some iron harmonize with darker shades of brick. Primarily colour should be sought by the use of genuine wrought-iron, hand worked, and vitality of design. For our brick country house we must depend largely upon these means except that brass knobs and balls on railing newels may be used to great advantage for sparkling up a balcony, porch or window rail; the little touch of gold against the brick gives a clear, warm note.

The vitality of the design depends upon line. Mass counts for little. One must have a strong feeling for line to design ironwork and fortunately this is a feeling most architects have. The many straight lines, closely parallel, of the brick joints are refreshingly relieved by graceful curves in grille or balcony. Look, for example, at a Colonial front with a row of five windows equally spaced, a common arrangement. The straight lines of the bricks and the window divisions are very static, there is not much movement. Now introduce into each window a railing about eighteen inches or two feet high. This railing has in its design motif long curves that sweep up and down. Stand



ff from the house and notice the rhythmic movement across the front carried from one opening to the other and picked up by the next. There is life now. But we may have a case where the steadying influence of vigorous straight lines is desirable. A row of arches with an elaborate pattern in the brickwork might be full of movement and play, encouraging the introduction of a simple square picket railing between the piers. This would steady the ensemble. Where only straight lines are found in the ironwork there is a contrast between them and the straight lines of the brickwork (these latter being principally horizontal) when the predominant iron lines are vertical; or if the general feeling of the ironwork is horizontal, there is then relation to the brick lines. The subject is subtle. The clever or rather masterly arrangement of line is at the very base of composition and nowhere is it more important than in ironwork.

#### THE TECHNICAL SIDE

Let us say a word or two about the technical side of wrought-iron. First, the smith's equipment is simple. Really about all that is needed to turn out good work is an open hearth or forge furnished with bellows and hood or chimney to quicken the draft and carry off the fumes, a large tub or trough of water to quench the hot iron, and an anvil. For tools there are various tongs, chisels, hammers and punches. No self-respecting smith could be without the traditional leathern apron for the sparks *will* fly. Charcoal was once used exclusively for fuel but now broken coke, screened and washed, has taken its place. Really there seems to be no reason why every home-builder

*A beautiful garden gate—the flow of the wall line carried through by the ironwork. Mann & McNeille, Architects*

who has enough mechanical ability to repair his motor car could not become his own smith. The secret, however, is to hit the iron when it is hot and this takes some experience but great fun can be had with a small portable forge and a few tools.

Iron alone of all the metals can be welded or wrought together, after moderate heating, by blows of a hammer. This welding can be carried to such extent that small or large pieces, intricate or simple,

*Continued on page 402*



*An arrangement of vertical and horizontal lines broken by the slope of the step railing. Moor's End, home of Mr. Edward F. Sanderson at Nantucket, Rhode Island, built about 1825; Fiske Kimball, architect in charge of restoration*

*(Insert) Just enough movement to relieve the austerity of the piers. House designed by Mann & McNeille for Mr. Nathan S. Jonas at Great Neck, Long Island*

*A fine early American example, the curves of the rail softening the rather pronounced jointing of the walls. The old Gorgas house at Tuscaloosa, Alabama*





*Brick makes a perfect background for this old doorway so exquisite in its restraint and delicacy—obviously the work of hands that knew wood and a taste that sensed the beauty*

*of the classic. Probably brought from England and possibly the work of that fine craftsman Grinling Gibbons (1648-1720). Harwood, built 1790, at Annapolis, Maryland*



*The man who goes  
gardening in Florida has got a lot to learn*

# When you plant your Florida garden

J. P. GRIFFITH

*Photographs by Royal Poinciana Studio*

## WHEN TO PLANT

One generally thinks of spring as the busy planting time in Northern gardens. The advice so frequently given—"plant when danger of frost is past"—or "plant as early in the spring as the soil can be worked"—does not apply in such force to Florida gardens. Our mild climate permits the planting during the greater part of the year. Most of our wild flowers commence to grow in the fall, so it naturally follows that this is the best time to sow the seeds and set out plants of annuals and perennials. There are, however, some exceptions to this rule; namely, Asters, Zinnias, etc., which are distinctly summer blooming plants. Such subjects as Palms, Roses, shrubs, vines etc., may also be planted during the fall, winter or early spring season, as conditions permit.

The visitor from the North who has, or intends to have, his garden in Florida, naturally prefers to use those subjects which appear at their best during the winter season—plants which flower at this time, which have fine evergreen foliage or other special merits.

Deciduous shrubs are often valuable for their flowers here, but being bare of leaves in winter are sometimes not regarded favorably. Another consideration is the adaptability of the plant to the particular section of the state where one wishes to use it. Frequently, plantings are made with tender plants in sections where they become injured by frost. Attention is called in this article to plants which are hardy over the state. Those not mentioned as hardy are usually best suited to south and perhaps central Florida. Some plants are adapted to shade while others are best suited to sunny locations. Certain plants grow well in the shade but do not bloom satisfactorily there, while others bloom well only in shaded spots.

Many gorgeously colored plants were developed in the tropics, some of which have been brought to Florida, where under our glorious skies the bright colors lend a charm and beauty—an exotic touch to our gardens. The Hibiscus shrub with its many gay flower colorings is one of these. But one has to use such plants with caution and they may often be combined advantageously with our great variety of more subdued colors.

## THE PALMS

The rich verdure of the tropics, where plant growth continues the year around, is distinguished by the unusual and beautiful character of those dominant

plants—the Palms. Florida can grow in her gardens a greater variety of Palms than any other state in the Union. When once set out and properly cared for, they become permanent ornaments which develop added beauty with the passing years. Palms may be planted in Florida at any time during the year, though they will come into growth more quickly if set during the warmer months when root action is more vigorous. They should be planted on rich well-fertilized soil. Late in the fall, apply fertilizer containing a good proportion of potash to harden up the plants for winter.

A few of the favored kinds which are hardy over the state are: the Chinese Fan Palm (*Livistona chinensis*), California Fan Palm (*Washingtonia robusta*), European Fan Palm (*Chamaerops humilis*), Blue Coconut (*Cocos australis*), the Date Palms (*Phoenix canariensis*, *P. sylvestris*) and that dwarf subject the Cycad (*Cycas revoluta*) often mistaken for a Palm.

Palms which are less hardy but which do well over most of central and southern Florida are the Plumy Coconut (*Cocos plumosa*) widely planted, Phoenix *farinifera*, Phoenix *reclinata*, and *Acrocomia totai*.

For extreme south Florida, as at Palm Beach, Miami, Ft. Myers, etc., a long list of showy, elegant Palms is available. Some of the best of these are the Golden Feather Palm sometimes known as Areca (*Chrysalidocarpus lutescens*), The Phoenix *roebeleni*, a beautiful dwarf Palm with delicate, bright green foliage, the tall graceful *Seaforthia elegans*, the Fish-tail palm (*Caryota urens*) a splendid tall growing species, the majestic Royal Palm (*Oreodoxa regia*), and the Coconut Palm (*Cocos nucifera*). The last two are large tall trees, requiring much space to avoid crowding and to give proper effects. They are much used for bordering sidewalks and driveways. The Fiji Fan Palm (*Pritchardia pacifica*) and the Sugar Palm (*Arenga saccharifera*) are excellent subjects. One of our native Florida Palms (*Thrinax microcarpa*) is a handsome species, having lovely fan-shaped leaves, silvery on the lower side. It should appear more generally in Florida gardens.

## THE ANNUALS

Any one can have an abundance of winter flowers in south Florida by planting the old-fashioned summer annuals of the North, such as Snapdragons, Petunias, Phlox etc. The planting should be done preferably in the fall or early

winter. Calendulas, Carnations, China Pinks, Hollyhocks, Larkspurs, Nasturtiums are some of the other flowers which may well be planted from October to January.

Since the introduction of early or winter-flowering Sweet-peas, the proper varieties (of the winter-flowering Spencer type) may be grown throughout the state of Florida. To succeed well, they must be planted during fall and early winter (September to January).

The bulb lover may have a splendid assortment of these flowers in his Florida garden. They should be set during September and October. Some of these readily grown are *Lilium harissi*, the lovely Easter Lily of the North which is more satisfactory for Florida planting than the true Madonna Lily (*Lilium candidum*) whose bulbs do so well the first year, but as a rule are a total loss the second. The Tulips, preferably the Darwin and Cottage varieties, grow well providing the winter is sufficiently cool to keep the bulbs dormant till early spring. Some of the Narcissus such as the Paper-white and Chinese Lily do well. Hyacinths (including the delicate little Dutch Roman and French Roman Hyacinths—charming when planted amongst Violets), the Amaryllis (*Hippeastrum vittata*), Hemerocallis, Lily-of-the-Nile (*Agapanthus umbellatus*), Peruvian Daffodil (*Ismene calathina*), and the Natal Lily (*Moraea iridioides*) all make a fine growth in the Florida garden.

## ROSES

Very satisfactory results may be had with Roses, providing they are grown on proper root stocks—and there's the rub. Roses from Northern nurseries, are likely to fail. As is generally known, Roses do best on rich clay soils in other states. The Florida soils, as a rule, are sandy and it has become necessary to use root stocks which are good foragers. Two species which have proven adequate are *Rosa odorata* and *Rosa canina*. It will be found necessary, for the best results, to manure heavily; fertilize and mulch at planting time and as much thereafter as needed. The season for planting is from December 1st through the winter and early spring months.

## VINES

Vines add an artistic, often colorful touch to the Florida garden. Some varieties are useful also for shading arbors, pergolas, porches and the like. The Sky Flower (*Thunbergia grandiflora*)





A tropical vista in which the feathery Casaurina trees and Oleanders play a prominent part at Palm Beach

Below: a Florida garden of tropical plants, with Casaurina trees in the background which serve also, in front of the house, as hedges. Crimson Bougainvillea over the central doorway and annual flowers border the walk



with its large pointed leaves and beautiful lavender-blue flowers, borne throughout the year, is one of these. In recent years, this has become one of our most popular vines. The strong growing, woody vine Beaumontia grandiflora is another fine subject for South Florida planting, especially as a cover for massive pergolas. The foliage is heavy, the flowers white and

trumpet-shaped. The Paper Flower (Bougainvillea glabra sanderiana), with its great masses of magenta-purple "flowers" borne in profusion during the winter and early spring months, may be used as a vine on pergolas, trellises, etc. It may also be used as a shrub by pruning and training it to standard form, or it may be grown in hedges. The Crimson Lobe Bougainvillea, with its more showy flowers, is highly appreciated in Florida gardens.

The Flame-vine (Bignonia venusta) with its clusters of orange-red tubular flowers, appearing during the winter months, attracts a great deal of attention at this time of year. It is a strong grower and adapts itself to a great many uses, frequently making a pretty cover for fences, small buildings etc. The Climbing Fig (Ficus pumila), which is hardy over the state, has much the habit of English Ivy but a smaller and more delicate leaf. It sticks very close and flat to the surface of stucco, brick and other masonry, soon making a network or tracery over the entire surface.

The Carolina Yellow Jessamine (Gelsemium sempervirens), which is also hardy over the state, is a woody twiner with glossy, evergreen leaves and a profusion of yellow bell-shaped fragrant flowers, produced in the winter. The Jasminum sambac (Maid of Orleans), purple trailing Lantana, and the Golden Trumpet-vine (grown also as a shrub) with its large, golden yellow flowers, are all of the everblooming type.

#### SHRUBS

For winter flowering woody shrubs, one may have the Hibiscus with its brilliant flowers of red, crimson, pink, salmon and yellow. It may be used in bush or hedge form. The Christmas Flower, Poinsettia, is a strictly winter bloomer in Florida and may be had in single or double reds in pink or in white.

One of our persistent bloomers, winter and summer is the Malvaviscus or Turkey Cap, with its striking red drooping flowers. Intermittent red bloomers are the Cape Honeysuckle (Tecoma capensis) and the Russelia or Coral-plant. The Cape Honeysuckle is really a vine, but heading back from year to year becomes a valuable scarlet-orange flowered shrub. The Cardinal's Guard (Jacobinia coccinea), Clerodendron squamatum, the Brazilian Pepper (Schinus), and the Crimson Bougainvillea are other good winter-flowering or showy subjects. The Assonias produce large umbel-like clusters of pink flowers, in form similar to the Hydrangea, during December and January. Plumbago capensis, a handsome shrub of graceful habit, produces constantly a wealth of phlox-like flowers of light sky-blue color harmonizing well with other colors in the garden.

A number of good evergreen hedges or sheared or informal effects are available. One of the best of these is the Tolerant shrub (Pittosporum tobira), Japanese Privet (Ligustrum japonicum), our native Wax Myrtle (Myrica cerifera), the Indian Cherry (Eugenia uniflora), and Severinia buxifolia are other favorites.



A goodly number of Arborvitaes, Cedars and other conifers thrive in the state.

FERNS

If one is fortunate enough to have cool, shady spots about the garden, a variety of Ferns may be grown. Artistic effects are often achieved by planting these Ferns in window and porch boxes or in large clay pots, wooden tubs, etc. A rich, loose soil made up largely of leaf-mold should be used. The Sword Ferns (*Nephrolepis*, including the Boston Fern, and several other fine species), our native Cinnamon Fern (*Osmunda cinnamomea*), the Leather-leaf Fern (*Polystichum coriaceum*) so popular with florists, the delicate Maidenhair Fern (*Adiantum*) and the *Cibotium barometz*, a tree Fern, are varieties frequently used. The Lace Asparagus (*Asparagus plumosus*) which gives a fern-like effect, and also the *Asparagus sprengeri* grow to perfection.

BAMBOOS

Bamboos gives a tropical atmosphere to Florida gardens. These decorative grasses with their feathery foliage constantly swaying in the wind are one of the truly artistic features of our landscape. As a class, Bamboos are massive plants and must be given plenty of room if they are to appear in proper perspective. They show up to better advantage when seen at a distance. A number of species are hardy over the state and some of the dwarf types, as *Bambusa aurea* and *B. disticha*, are graceful plants to use where shrub or hedge effects are desired—these varieties reach only about ten feet in height and have fine leaves. Of the larger kinds *Bambusa thouarsi* and *B. vulgaris* are commonly grown.

TREES

Some of the flowering trees which add so much beauty to tropical and subtropical regions may also be used to brighten the Florida garden. The Mountain Ebony (*Bauhinia purpurea*) is one of the best small trees of this type. It has peculiar bilobed leaves and beautiful orchid-like fragrant flowers, which appear in pleasing shades of lavender, pink, purple and white. The lavender-flowered species (*purpurea*) produces its bloom in late winter. The White Mountain Ebony (*B. alba*) becomes a glorious mass of flowers from January to March. Many will stay to see the bloom of the Royal Poinciana (*Delonix regia*), with its great burst of bright scarlet flowers which appear in the spring. The Jacaranda, a Brazilian tree, does finely in Florida and puts forth its lavender-blue flowers in the spring also. There are many other flowering-tree species, but most of them are in bloom during the late spring and summer.

Shade trees should certainly be considered in planting the Florida garden. There are many good species to select from both for the northern and southern parts of the state. Some used in the more northern sections are the Oaks (several species), Red Maple, Sweet Gum, Umbrella Tree, Camphor and the White Elm; In the more southerly parts of



the state, we have the Silk Oak (*Gravillea robusta*), Rubber trees (*Ficus* spp.), Mango, Eucalyptus (the species *robusta* makes a good shade tree; many others are more for ornament than shade.) Poinciana, *Albizia lebbek*, a fast growing fine shade tree, the Acacias, *Macracantha* and *Bischofia javanica*, a splendid evergreen tree with very large compound leaves, making a dense shade.

*The Tamarind of India at Palm Beach: an evergreen tree which adds beauty and shade. Hibiscus shrubs in the background*

*Palm group below: in the foreground Dictyosperma and Coconut Palms; in the background a Phoenix, clumps of Caryota (Fish-tail) Palms and native Palmettos on the opposite side*

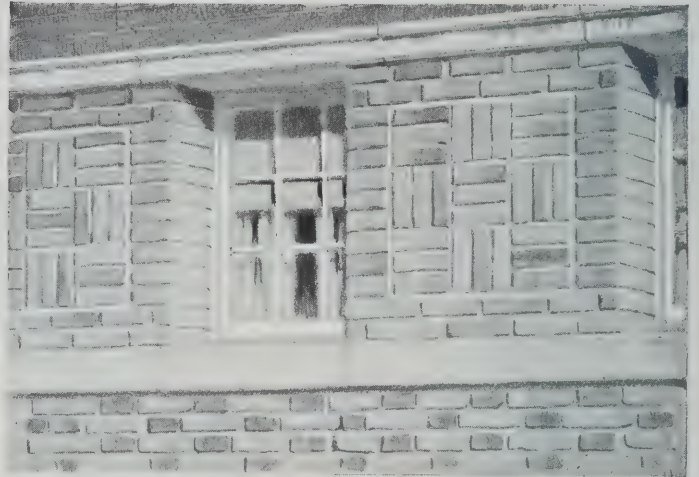






COMMON BOND

*Every sixth course a header course*



BASKET PATTERN

*Should be used only for small spaces*

SKETCHES

AND

TEXT



ENGLISH BOND

*From an old garden in Essex*

BY

HAROLD

BUTTERFIELD



MODIFIED FLEMISH

*Two stretches between the headers*



RUNNING HEADER BOND

*All headers but joints broken*

## BRICK

From the earliest of recorded days bricks have been used by man, and without doubt he soon devised a way to bond them as he did his stonework. If the bricks are all laid in the same way a wall would not be tied together so they are set the long and short sides exposed in

various fashions. These arrangements are called bonds. The two principal bonds are English and Flemish; each has its variations. In addition there is the common or American bond which is the cheapest and least attractive. The English cross bond, a variation of the English and

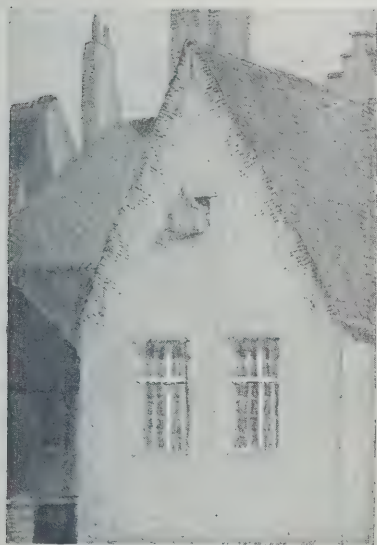




HERRING-BONE  
*For walks and porch floors*



CHECKER-BOARD PATTERN  
*For decorative effects only*



BELGIAN GABLE  
*Bricks set at right angle to line of eaves*



FLEMISH BOND  
*Alternate header and stretcher in each course*



CLOSE UP OF ENGLISH BOND  
*Alternate header and stretcher courses*

## **BONDS**

much used in the Low Countries, has the stretchers (long faces) break joints with the stretchers above and below. This gives a cross diagonal pattern. The Flemish bonds are capable of having many patterns worked out by the arrangement of the

headers (short faces) which are usually darker than the stretchers. The English bond was extensively used throughout the Tudor period but the Flemish is the prevailing bond in the Georgian work and in the best of the American Colonial brick houses.



GARDEN WALL BOND  
*Three stretchers between headers. Can be used for 8" wall*



*Bricks and their color possibilities  
for the artist in architecture*

# The ceramics of house building

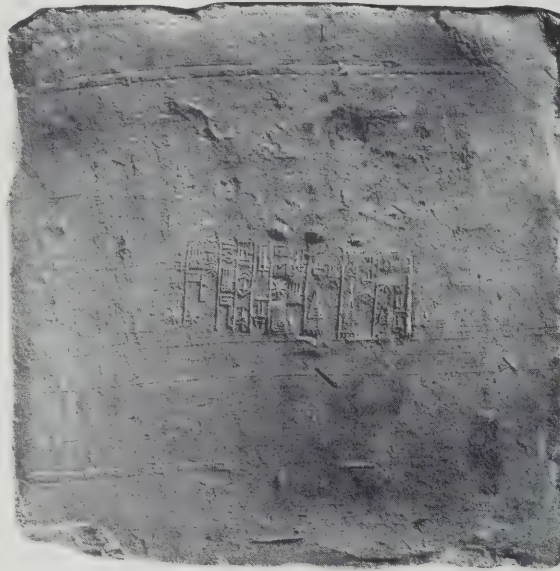
G. C. MARS

*Photographs by Paul J. Weber, and by courtesy of the  
American Face Brick Assn. and the Common Brick Mfrs. Assn.*

Everybody knows what a brick is—a small, oblong solid made of burnt clay and used mainly for building walls. Before the dawn of history these clay units were employed, but at first were simply baked in the sun. It was not until much later that some genius discovered the art of burning these clay units so as to make them as hard and enduring as granite. Recent excavations in Chaldea, conducted by a joint expedition of the University of Pennsylvania and the British Museum, have disclosed in the old City of Ur, the original home of Abraham, a very fine burned brick with a stamp of the reigning king, going back over 2000 years B. C. The illustration shows a brick of about 2250 B. C.

These early bricks were very much larger in size than those to which we are accustomed. Through the ages, from the early days of Chaldea through Egypt and Rome bricks have been made in various sizes. Our general usage is doubtless due to the English practice which was more or less fixed in the time of Charles II when, by act of Parliament, brick sizes as we have them to-day were more or less standardized. The English brick are somewhat larger than their American descendants, running to 9" in length by 3" in thickness. The American brick is about 8" long by 2 1/4" thick, and 4" wide, although there is a slight variation in different parts of the country and other variations due to the coefficients of expansion and contraction in different clays.

Brick is such a well-known and commonplace material that it would seem not worth saying anything further about it; but as a matter of fact, it is an extremely interesting



*Stamped brick of Bur-Sin dating back to about 2250 B.C., 13 inches square and 3 inches thick*

subject when the material out of which it is made, the various processes of its manufacture and the uses to which it is put are all taken into consideration. To be sure, clay, of which it is always made, is looked upon as a very commonplace sort of mud, in fact, troublesome, unfertile, and altogether worthless; and yet, from the standpoint of the chemist and physicist, clay is an extremely fascinating subject. Whole volumes have been written about clay and yet it is im-

possible to state definitely just what it is or why it acts as it does. It has certain physical and chemical properties that are very mysterious, and it is very useful.

Everyone knows that a bit of clay, taken in the hand, if slightly tempered or wet, may easily be formed into any shape—which shape it will retain if dried thoroughly, this form will come rigid; in fact, so much is this the case that in ancient times (even now among primitive peoples) clay was formed into pots and pans, bricks and tiles, dried thoroughly in the sun, and thus made to serve a useful purpose. Just what are the physical properties of the clay that give it this peculiar plasticity, no one knows. It is simply accepted as a useful, practical fact of which man for many ages has taken advantage in producing useful commodities. However, the hard, dried, sun-baked forms of clay may be broken up and reduced to the original plastic state by tempering again with water. All the changes thus far have been merely physical.

But a very mysterious thing happens when these clay forms are subjected to a certain degree of heat in the kiln. They undergo, under the influence of this heat, a profound chemical change that renders them extremely hard and enduring. They may, indeed, be broken up and crushed, but never, by any amount of tempering with water, can they be reduced again to their original plastic state. The original quality of



*So accustomed are we to see the Mediterranean type of house rendered in stucco that the possibilities of brick have been some-*

*what overlooked. An interesting example of skintled brick work by James Roy Allen; home of Mr. Arthur Jones at Glencoe, Illinois*



of various kinds of pottery. In our day civilized man uses brick only in its kiln-burnt condition.

The kinds of brick turned out differ very greatly in their appearance and quality both because of the difference in the clays used and in the methods of manufacture. Clays occur in almost every part of the world in bewildering varieties. The fundamental chemical base of all clays is hydrated silicate of aluminum, which means that silicon, aluminum, and water are blended into a chemical compound. This material is the detritus, for the most part, of feldspathic rocks which, through millions of years have been undergoing geologic changes, resulting in the formation, through pressure and upheavals, folds, and infiltrations, of beds of clay either in situ, that is on the site of disintegration, or in far distant river deltas and lake and sea bottoms. Clay has a marvelous and tragic geological history through many ages. It is because of all of these changes, as well as of the different kinds of rock of origin that we have scattered over the world so many kinds of clay. Fortunately, there are a number of clays that are adaptable to brickmaking, though they differ in the quality of ware they will produce. Some of these clays are called lean or short—that is, they have too little plasticity. Others are too fat or rich and possess altogether too much plasticity to make a good burning clay. On the other hand, some clays possess all the qualities for producing the highest grades of brick. Where clays are lean and short it is possible to mix them with other clays and secure a condition of plasticity that makes them fairly usable. On the other hand, a clay that is too plastic may be mixed with sand or other shortening material which will bring it within the range of usability.

#### BURNING THE BRICK

Aside from the natural qualities of clay both chemical and physical, the manufacturer has a great deal to do with the product turned out. The first requisite of a good brick, especially if it is to be used for facing walls, is that it should be burned thoroughly or carried to the point of insipient vitrification. All clays if burned too hard will break down into an amorphous vitreous mass. Clays that are burned too little produce a ware that is soft and easily disintegrated in the weather, although these softer bricks are useful on the inner parts of the wall as they have a sufficient bearing strength for all structural requirements and are of less cost than the harder burned brick. Every extra unit of coal or other fuel used in burning brick naturally adds to their cost.

Aside from the necessity of thoroughly burning the brick there are such matters as the way green brick are set in the kiln, and the skilful way the burner handles the fires that produce many desirable effects in the finished ware.

The preparation of the clay also has a vital bearing on the result. The clays are crushed or ground and tempered with water to the proper consistency, and they may be variously mixed to get the proper



*Considerable diversity and color have been achieved by the adroit use of brick (including Pompeian insets in the arch)*

*without any straining after the bizarre. Dr. Lloyd's house at Brookline, Massachusetts; Frohman, Robb & Little, Architects*

plasticity, expansion or contraction coefficients, or color. Then the molds and machines used have much to do with the appearance of the finished ware. There are three methods of making brick: soft mud, stiff mud, and dry-press. Reduced to the consistency of a soft mud, the clay is forced by hand or machine into wooden or metal molds which are previously slopped with water or sprinkled with sand (slop-mold, sand-mold) to prevent the clay from sticking to the molds; or reduced to a stiff mud, the clay is forced through a die of the proper size in the form of a stiff mud ribbon or column which is cut by wires, strung on a frame (wire-cut) into the right dimensions; or as a semi-dry granular powder the clay is forced under great pressure into the molds. Aside from the surface textures which the brick derive from the surface of the molds, the stiff mud process permits various modifications of the brick surface known in the trade as mats, ruffles, tapestries, rugs, and the like. The various types of kilns and the stages of burning are an interesting story but too long to find a place in this sketch.

#### FACE AND COMMON BRICK

In general, people know brick as "common" and "face," but it would be very difficult to draw the line at the exact point where one merges into the other. The idea of using face brick is as old as brick manufacture. In the days of the early Chaldean kings, some genius discovered that burning the sun-baked brick wonderfully added to their durability and value. These bricks were used for facing purposes while the older common bricks were used in the back of the wall; and this practice has continued ever since—of using best brick because of the hardness of the burn or the colors for constructing the outer surface of the wall—a matter of structural value as well as artistic effect.

The Romans, after a long period of using sun-baked brick, came in the early days of the Empire to employ burnt brick, which was used on the face of the cemented wall in order to give a smooth surface for plastering. They, however, developed certain types of very beautiful face brick which they freely exposed on the surface of the building, and generally

*Continued on page 420*



*Brick is the ounce of  
prevention against the Fire God*

# Brick as a fireproof material

J. DUNCAN HUNTER

*Photographs by Schuyler Carteret Lee, Tebbs & Knell,  
Thomas E. Marr & Son, Kenneth Clark*

## BRICK IN ANTIQUITY

Brick, a product of the basic elements—earth, water and fire—stands preëminent in its resistance to the decomposition of the one, the waste of the other and the ravages of the third.

As a manufactured product—a man-made composition—it is thoroughly akin to his spirit and his needs.

While the manufacture of brick dates back into antiquity where the Children of Israel were forced to work amid the kilns of Egypt, and though the Greeks used brick for backing their stone and marble facings, not until the time of the Romans—that vigorous, practical, ambitious and aggressive race, those eminent engineers of economy of construction—do we find a full realization of the true value of brick as a suitable, economical and fireproof construction material. As the medieval cathedrals of Europe testify to the scientific use of stone as a structural material, so do the ancient Roman works reveal that near perfect understanding and use of burnt clay.

While a cardinal desire for lavish display led the Romans often to cover the brick with a stone or stucco veneer, it was the brick skeleton that bore the brunt of the labor; it carried the load, resisted the shocks of earthquakes and the devastation of fire; it supported the “fake” veneer, just as in our modern “skyscrapers” the steel skeleton frame does all of the work and the sugar coating of marble, stone and other trimmings purely decorative are applied to appease our vanity. Further, the great engineering works of the ancient Romans, those gigantic aqueducts, viaducts and amphitheatres, constructed of brick without “fake” trimmings, reveal that the glory of brick was truly the glory of Rome.

## RENAISSANCE BRICK

In Italy, during the Middle Ages, with the birth of the new Renaissance there flowered forth a remarkable style of elegance and grace in brick and terracotta due to an awakening to the artistic possibilities of burnt clay, and thus we arrive at the period of history where the happy union of strength and beauty combine for the glorification of brick.

Since the time of the early Renaissance the appreciation of brick as an artistic material has suffered numerous lapses, but as a practical, economical, constructive material there has not been the slightest depression since the beginning of construction history. That brick has through the

ages held its own as a structural material is due not to any secular movement or mode but to the merits of the very material itself—of simple earthy elements—the very slime—this most humble material is readily obtainable, inexpensive to manufacture, convenient to handle and due to the small units of the size of the finished brick, there is great latitude and versatility in its use. Of enduring permanence, withstanding the ravages of time, it is, broadly speaking, the building material par excellence.

## FIRE WITHOUT FEAR

Fire—the great devastator—the great emancipator. Fire destroys, yet fire refines and liberates, and that product which has passed through the fire in the making, from which the baser qualities have been fused or consumed, here is a product worthy of the highest esteem and brick, like gold, is a product of the fire. As a fire-resisting material, the manufactured brick holds high honors. Of the other structural materials in general use few will not succumb to the effects of fire.

In all large cities the building codes prohibit the use of wood for building construction in central locations, due to the fire hazard, and all steel and iron members must be encased in a fireproof material; burnt clay or concrete is extensively used, and the former has always been a favorite. Burnt clay in its various forms, brick, terra-cotta and tile, is, due to the vitrification process of firing during manufacture, the fireproof building material preëminent. Of the fire, by the fire, for the fire.

The principal ingredients used in the manufacture of common brick are clay and protoxide of iron; other substances that form part of ordinary clay either do no good or are absolutely harmful. The protoxide of iron in the clay causes the red color in the brick after burning, the color varying with the proportion of the iron and with more intense heat the brick, if slightly fusible, may be vitrified externally, and take on a shade of greenish blue. Mottled effects may be obtained either by the introduction of coloring matter or by mixing clays of different and suitable chemical composition. There are several methods of manufacturing brick, known to the trade as “hand-made,” “soft-mud,” and the “dry-clay process,” depending upon the local conditions and the use to which the brick is to be put; the gist of all of the methods may be said to consist of, roughly speaking, the several following major operations.

The clay is dug from the beds, mixed with water to the proper consistency and from this mixture the brick are molded. They are then allowed to dry in the sun or for several days. For the best brick the clay is often stored in piles for several years before using, to allow the mass to become thoroughly disintegrated, and brick made from clay thus weathered do not warp in the kiln. In England for the very best brick the clay is often stored in cellars. Thorough seasoning of the clay seems to be conducive to fine results.

After drying, the brick are built in large peculiar shaped masses loosely stacked with “eyes” or flues left at the bottom to receive the fuel. When the kiln is completed and ready, the fire is started slowly at first but afterwards increased to an intense heat; and after burning for a period determined partly by the fuel used but mainly by experience, the fires are allowed to die out gradually.

## KNOW YOUR BRICK

As the kiln is opened the brick may be roughly divided into four classes: 1st, the extreme outside brick which owing to their isolation from the fire are so little burnt that they are worthless; and 2nd, comes a layer under the first, in which the brick have received some of the heat but only enough to give them a “pale” or “salmon” color, by which terms they are known to the trade. These bricks are unfit for any good work but are often used for filling between studs in frame walls where strength is not required and where they will not be exposed to the elements. They are, however, unworthy of the name of “brick.” In the third layer of the kiln, is found the well burnt hard brick of good red color and uniform shape; these are, at least from the commercial viewpoint, the cream of the kiln. The brick comprising the fourth or inside layer of the kiln, just above the fires, are overburnt, brittle, hard, warped, twisted and distorted in endless shape and but a slight resemblance to their original mold—formerly in this country discarded as worthless—these bricks are the prize of the kiln, the brick of the artisan. Rejected by the maker, despised by the artisan, these bricks have, through an awakening to an appreciation of the genuine beauty and worth, become the most popular of all for the country house of merit—again a case of the stone rejected by the builder becoming the keystone of the arch. These warped, broken discards have become the aristocrats of the brick. And why? Because they are the



*Dignity and durability characterize the Anderson residence (at right) at Richmond, Virginia, designed by W. Duncan Lee*

*Brick chimneyplace and floor (below right) of extraordinarily interesting pattern, Allen & Collens, Architects*

product of the fire, of that purgatory which burns out the baser qualities yet refines and ennobles, but in passing it leaves its mark. These brick remind one of the wrinkled visage of age wherein is recorded much suffering. These brick are not pretty—they are beautiful, and in that deep true sense of beauty as appreciated by the artist. They have character; they tell a story—the story of the fire. As there is more genuine beauty in the wrinkled visage of age than in the pretty symmetry of youth, so also do these warped and twisted brick surpass their precise neighbors.

Besides the "common" brick there are also other varieties, "pressed" or "face brick," "glazed" or "enameled brick," "firebrick," and "paving brick."

#### THE USE OF FIREBRICK

Firebrick are made from fireclay, which is usually found in coal measures. These brick withstand intense heat and are used for lining fireplaces, tall chimneys, the cupolas and refractory furnaces of manufacturing and refining establishments. In these locations they serve as a protective lining for iron, steel, concrete or other forms of masonry, and they withstand that intense heat of direct flames and of molten metal. Thus they are absolutely fireproof, in the fullest sense of the word.

In laying brick, the custom is to bed them in mortar, and, since a chain is no stronger than its weakest link, of paramount importance is the mortar.

In the olden times lime was used for the mortar in place of cement and lime mortar lacks the strength and durability of brick, which accounts for the ruined condition of many of the ancient walls.

In the construction of modern residences, the brick walls are generally confined to the outside walls, the basement division walls and heavy interior bearing walls. The division walls of upper stories are, as a rule, of frame construction for the smaller houses, due to economy, and of terra-cotta or other fireproof material for the larger houses.

In the construction of the brick wall, it must be properly "bonded" that is, the brick must be so laid in the wall that one brick will rest on several parts of the brick below it, amounting to the same thing as breaking the joints. Where the outer facing of the wall is different from the backing, both must be well tied together, and for this purpose metal ties are widely used. Walls are often built hollow, with an air space for insulation: they are often backed up with hollow tile or concrete or they may be of brick faced with stone or other brick, or even stuccoed. For small houses, a brick veneer over frame construction is sometimes used.



*Suburban house (oval above) of up-to-date construction with walls of clinker brick; R. C. Hunter & Bro., Architects*

*An ingenious adaptation of brick to a very small house at Larchmont, N. Y.; C. C. Merritt, Architect*





*Even the dinner table, once laid only with a cloth, makes use of the delicacy of lace runners and matching place pieces*



*The new damask cloths may be had in shades of blue, yellow, rose and gold with wide contrasting borders*

## P O E M S I N S I L V E R A N D D A M A S K

*Photographs by courtesy of the Linen and Damask Guild, James McCreery & Co., Mosse Inc.*

*Left—Luncheon and dinner tables seem to have exchanged fashions, the luncheon table now frequently being laid with tinted linen table cloths in lieu of the smaller luncheon set*

*Below—A sense of delicacy and richness is given the formal linen cloth whereas in the cover its severity is broken by exquisite hand embroidery and cut work*







# NEW LINENS FOR THE NEW YEAR

*Reminiscent of the hand made laces of mediaeval times is the rarely beautiful lace set shown above which is fitted*

*for either dinner or luncheon table. The matching napkins are of good size and have centers of finest linen*

*Right—With the breakfast room made gay and colorful by floods of sunlight and gaily colored china the table cloth of white linen damask provides the necessary background of simplicity and quiet charm*

*Below—The attraction of the tea table is not a little enhanced by the dignified beauty of the linen damask with its all-over design thrown into relief by the wide border in contrasting color*





*"Save the surface and you save all"  
applies particularly to brickwork*

# Lengthening the life of brick

ELMER P. HUBSCHMITT

*Photographs by John Wallace Gillies, Tebbs & Knell  
and by courtesy of the Common Brick Mfrs. Assn.*

## AVIDITY FOR WATER

In recent years, brick construction has gained considerable favor among architects for residential buildings. While brick construction has many excellent features such as beauty, strength, fire resistance and permanency, and is generally considered ideal, it nevertheless has two serious weaknesses: first, its avidity for water which causes an efflorescence to appear on the surface of the walls, which, if not checked results in a gradual disintegration of the mortar joints; and, second, its tendency to collect and retain dirt and soot which results in a staining and discoloring of the surface, thereby detracting from its general appearance.

Fortunately, experience has proven that brick, although absorptive, does not suffer destruction by frost action such as is frequently evidenced with sandstone. The moisture absorbed by brick is harmful to the extent that it dissolves certain soluble constituents in the mortar and brick. As the moisture evaporates these salts are deposited in an insoluble form on the surface as an efflorescence. This unsightly white deposit, aside from disfiguring the brickwork, weakens the mortar in its joints which slowly disintegrate for the reason that the extraction of the salts impairs the strength of the cement in the mortar. Efflorescence and disintegration of the joints are frequently observed at the tops of chimneys, under leaky gutters and around the base of buildings. Efflorescence can be removed only by scrubbing the surface with a solution of hydrochloric acid and water (1 part acid to 5 parts of water by volume). Immediately after scrubbing with the acid, the surface should be thoroughly washed or hosed down with clean water. To prevent the recurrence of the salt deposit the brick walls must be waterproofed.

There are two distinct ways of overcoming the ravages of dampness and surface disfigurement in brick construction—one way to preserve the natural color of the brick is by waterproofing with a colorless and non-staining solution; the other accomplishes the same protection against moisture, efflorescence, and stain, and in addition renders the surface attractive and sanitary by the use of an alkali-resisting flat paint.

The colorless liquid waterproofing com-

pounds become effective by penetrating and coating the pores of the masonry with an insoluble and water-repellant substance without forming a surface film or otherwise obscuring the texture of the brick. Some colorless waterproofings depend upon the formation of the insoluble and water-repellant compound in the pores of the masonry by virtue of a chemical interaction of the compound with the basic salts in the brick and mortar and, consequently, are limited to the extent that they be used only on new brick work which is still "green" and chemically ac-

ing on the surface of the brickwork, a render adequate and durable protection against disintegration of the mortar joints. They are equally efficient as treatment for concrete, stucco, and stone work. The outstanding advantage in the use of the colorless waterproofing liquid is the fact that the texture and color of the brick is preserved and the surface effectively waterproofed. As the material penetrates the masonry it becomes an integral part thereof, without forming a surface coating which may in time become troublesome through peeling and cracking.

When applying colorless waterproofing be certain that the walls are receptive, dry, and free from loose particles of dirt and other foreign matter so as to effect a maximum penetration of the material into the pores of the masonry. A stiff bristle brush should be used to apply the material applied with a view to thoroughly penetrating the surface and satisfying its absorptivity at each coating without the appearance of an excess. One coat applied in this manner followed by a second coat twenty-four hours later will usually suffice.

## PAINT COATINGS

Brick surfaces which have become stained and discolored through the combined action of moisture and dirt are frequently rejuvenated by the use of alkali-resisting paint known in the trade as "brick and cement coatings." Paint coatings of this type not only enable one to waterproof his house but permit him, by the use of color, to fully develop its architectural possibilities.

Paint coatings for brick surfaces must comply with the following ideals:

- (1) They must be rich, soft and artistic and must not destroy the texture of the brick.
- (2) They must be waterproof, alkali-proof, and durable under the severest climatic conditions.
- (3) They must be of such finish as to be sanitary and readily cleansed.

There is much dissatisfaction in the layman's experience with brick and cement coatings. This comes about principally through applying two coats of flat paint without attempting to seal and waterproof the surface. The flat paint coating permits moisture to pass through



*Where whitewashed brick makes an admirable foil for Cedars and other greenery. House at Oyster Bay, Long Island, designed by Harrie T. Lindeberg*

tive. The more common (and in my opinion the more successful) class of colorless waterproofing compounds do not depend upon chemical interaction for their performance. They are made to penetrate and seal the pores of the brickwork with mineral oils and waxes. As these compounds are chemically stable in themselves they may be applied to either new or old brick surfaces. Experience has shown that the colorless waterproofing solutions prevent efflorescence and stain-





*Painted brick carries a welcome note of coolness throughout warm seasons. Home of Mr. T. S. Hunter at Mobile, Alabama; G. B. Rogers, Architect*

it which renders the lime in the joints chemically active. The free alkali (lime) acts upon the pigments causing unequal discoloration or "lime burns" and saponifies (conversion of the oil into a soap) the oil in the paint, impairing its binding properties to the extent that the paint coating is readily washed from the surface by rain.

There is but one way to overcome this difficulty and that is to prime the surface with a paint, the vehicle of which has a sufficient percentage of non-volatile oils effectively to seal the surface and render

it waterproof. The lime salts will not burn through the paint coating if the wall is waterproofed in this manner, as moisture is always required to promote the chemical activity of the lime upon the paint film.

This fact leads to another consideration, that of painting new brick surfaces which have not properly dried out or "seasoned." Before applying any paint it is always advisable to neutralize the free or uncombined lime at the surface by the application of a solution composed of three and one-half pounds of commercial zinc sulphate crystals dissolved in one gallon of warm water. Commercial zinc sulphate should not cost more than 10 or 12 cents per lb., and one can safely figure that the neutralizing solution will cover 150 square feet of surface per gallon. After neutralizing, the priming coat of paint should not be applied until the surface dries out, which, under good weather conditions, requires two or three days' time.

#### KINDS OF PAINT

The kinds of paint which are used on exterior brick surfaces may be classified as follows:

**Cement Paints.** These paints are usually sold in powder form to be mixed with water for application. They harden similarly to Portland cement; that is, by setting. While some cold water paints of this class are slight improvements over cement and lime whitewashes, they nevertheless fail to give the protection to the surface which an oil paint does. As cement is porous and absorbs water, nothing is gained by the use of cold water cement paints, except temporary decoration at a low cost. The general use of such materials is therefore to be condemned.

**Exterior Linseed Oil Paints.** Raw linseed oil paints used for exterior house painting are frequently used for painting exterior brick. While I consider that such paints are excellent for priming old brick surfaces, they should always be coated over with a waterproofing oil paint. Raw linseed oil is hygroscopic in its nature—it softens and becomes spongy when subjected to a period of damp weather, permitting moisture to pass through it. The moisture which passes through the soft linseed oil paint film into the wall renders active the lime contained therein. The active alkali takes the life out of the raw linseed oil, leaving the powdery pigment



*An interesting variation in texture is achieved by using brick in combination with rough-finish stucco. Mr. S. L. Vandever's house; Le Roy P. Ward, Architect*

with nothing to bind it to the surface. This accounts for the washed-away appearance of many painted brick residences.

Brick and cement coatings are of two general types: I—**Pigmented Colorless Waterproofing Paint.** This type of paint is made by grinding inert mineral pigments in a liquid colorless waterproofing vehicle such as is discussed in the first part of this article on the waterproofing of brick. The vehicle is moisture and alkali resistant and the finished effect is excellent, for such paints produce soft, flat finish films without painty sheens and in this respect resemble a whitewashed surface. The only objection to this type of material is that the coatings produced with it are too soft and deteriorate and wear away rapidly under a severe and abrasive exterior exposure. This material is excellent for use on garden walls, pergola columns and ornamental brickwork where the owner desires to repaint frequently to freshen up these surfaces.

II—**Moisture and Alkali Resistant Oil Paints.** Brick and cement coatings of this type are especially made for protecting,



*Whitewashed or painted brick is particularly appropriate for houses of the cottage*

*type. Designed by Robert E. Seyforth for Mr. F. L. Workman, Kenilworth, Illinois*

*Continued on page 420*



*The great question —  
the cost of brick construction*

# Brick and your building budget

ROGER B. WHITMAN

*Photographs by courtesy of the Common Brick Mfrs. Assn.*

Until a comparatively few years ago, frame construction was of considerably less cost than brick; that is, it was cheaper to build a house with a wood frame covered with sheathing boards and finished in clapboard or shingle than to make the walls of solid brick. This, however, is no longer the case. With the cutting off of the forests, wood is not the cheap material that it was in former years, and its price has now gone up to such a point that in many parts of the country wood construction approximates that of brick. As a consequence, brick is in more general use for residence construction than ever before.

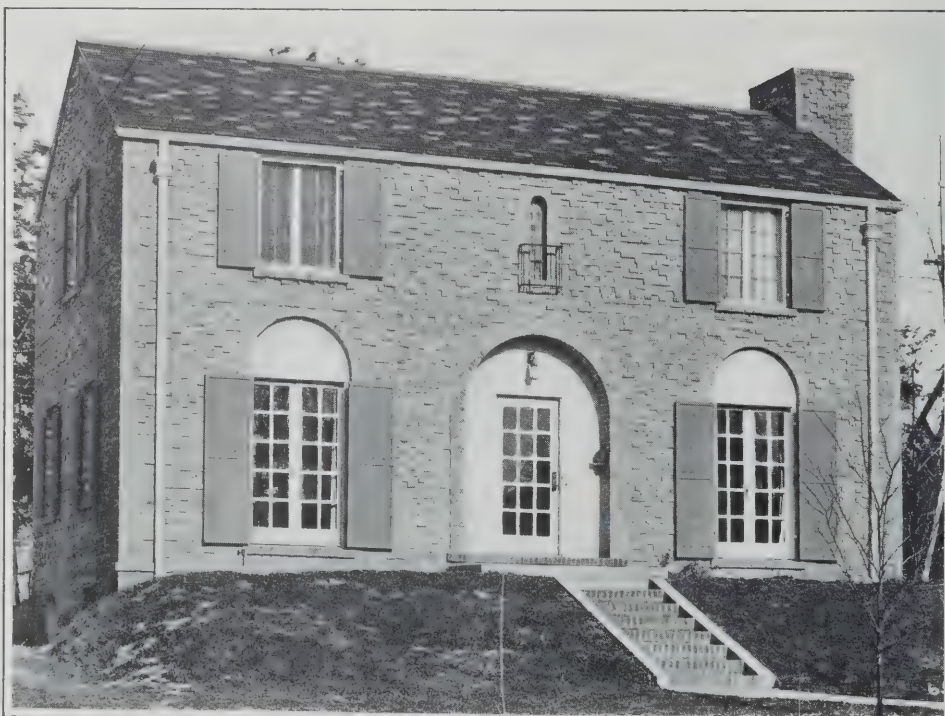
Under this condition it is a matter of interest to compare the present costs of the two, and to make the comparison in such a way that the results will be of practical aid to the prospective builder. In a discussion of costs it must be understood that these will differ in different parts of the country as well as with the changing seasons. They depend so greatly on transportation and on labor conditions that figures accurate for one locality and time may be worthless elsewhere. These costs are thus to be regarded only as an indication of a condition and are not to be taken as generally applicable.

In the most usual constructions, floor beams and floors, partitions, roof structure and other interior parts will be identical in frame and in masonry houses. A comparison of the costs of a complete house in frame and in brick would therefore



*Suburban house in the Colonial manner with solid 8-inch brick walls, estimated cost of this type of construction being only \$300 more than frame and shingle (see page 402); Arthur Bates Lincoln, Architect*

duplicate the costs of these interior parts, and it is less confusing to compare the costs of the walls alone. Thus there



*Skintled brickwork is much in vogue but can easily be overdone; this example, however, has the advantage of restraint. Mr. Arnold Joerns' home at Glencoe, Illinois; H. H. Hammond, Architect*

will be considered a section of wall that might be part of any usual house; a section 20 feet long and with a clearstory height of 8 feet 6 inches, and pierced by a window opening.

In the wood wall that is taken as typical a 2 x 8 sill is laid on the foundation and on it are erected the 2 x 4 studs on 16-inch centers. They are topped with a doubled 2 x 4, and for greater strength and stiffness the frame around the window opening is also doubled. As the wall section does not include a corner there are no diagonal bracing.

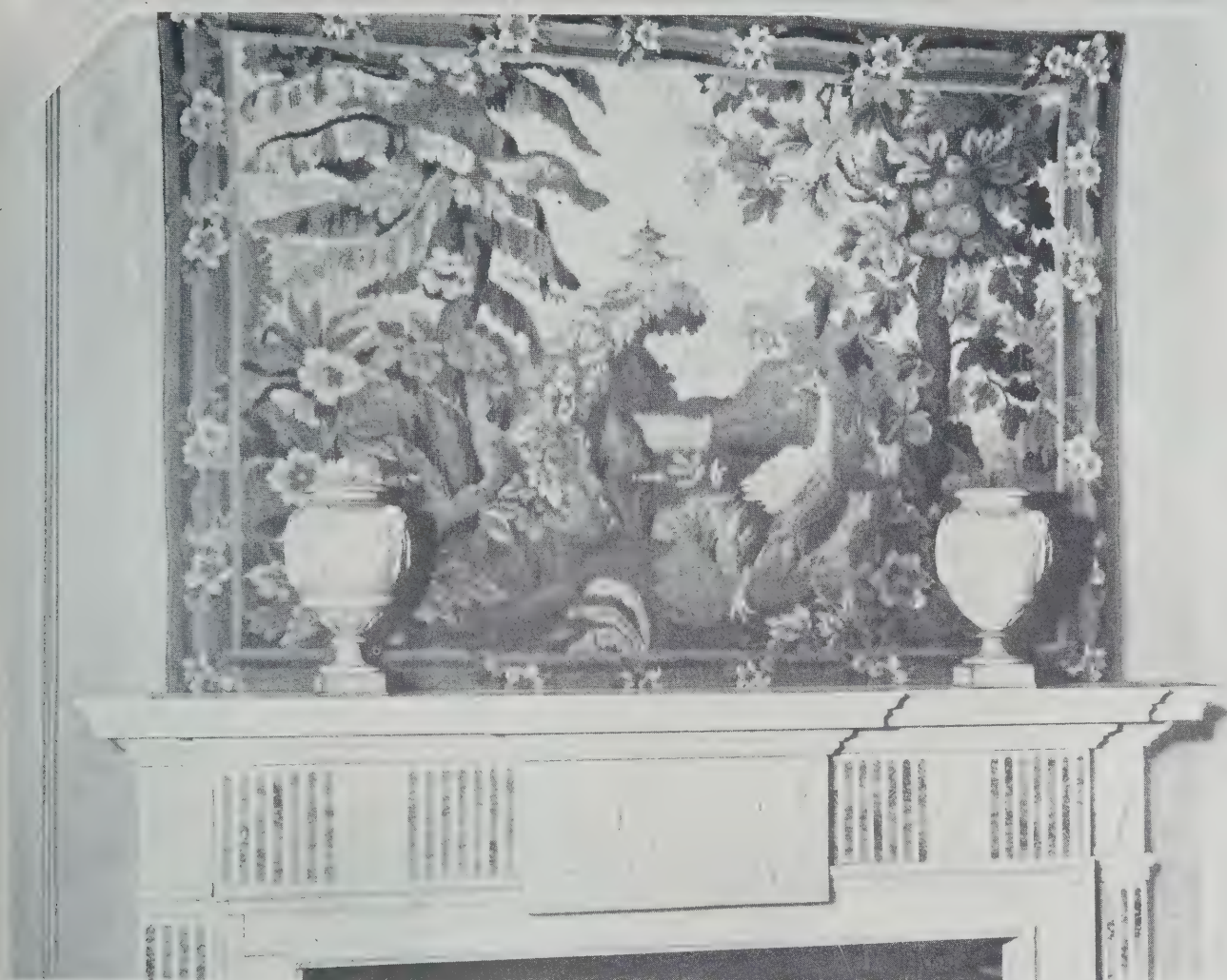
The frame in question would require 177 feet of lumber, board measure, which at \$60 per thousand feet would cost \$10.62. Sheathing boards at \$50 per thousand feet would cost \$13.55, building paper at \$0.01 per square foot \$2.08, and clapboards at \$150 per thousand feet \$45. These figures include

waste and the extra material required in overlapping, as is necessary in applying building paper for example. Allowing \$.50 for nailing the cost of the material is thus \$71.75. Figuring the labor of carpentry to cost the same as the material, as is quite customary, material and labor thus amount to \$143.50. Adding \$1 for flashing for the window and \$11.28 for three coats of paint at \$0.02 per square foot per coat, the total cost of the finished section of wall is thus \$155.78.

Sixty dollars per thousand for common brick laid in position is not excessive, this figure

*Continued on  
page 402*





*Although this tapestry is shown here above a mantel, it is equally effective when used over a console, sofa or doorway*

## AN EIGHTEENTH CENTURY VERDURE TAPESTRY

*Reproducing Faithfully the Mellow Coloring and  
Antique Weave of the Louis XV Original*

ONE of the most difficult parts of a room to treat successfully is the panel above the fireplace.

The interior decorator frequently solves this problem by using a tapestry panel suitable in size, texture and design for such a space. We discovered not long ago in France a lovely verdure tapestry woven back in the eighteenth century by one of Louis XV's most highly skilled artisans, in a design particularly adapted to this decorative use.

We also found there craftsmen who could reproduce on their handlooms each smallest detail of the original. With their extraordinary, painstaking skill, these French weavers have exceeded anything we had even hoped for. Faithfully they have reproduced the antique

weave, faithfully recreated the characteristic verdure leaves and flowers and floral border—even the little pagoda lending the Chinese note that was the result of Louis XV's embassy to the Orient.

They have, in an adroit manner, known only to themselves, managed to simulate its antique and mellow appearance, matching exactly the soft browns, tans and dull greens in which the design is developed.

ASK your decorator, upholsterer or the decorating service of your department store to show you this Schumacher tapestry. It may also be successfully used over a doorway and in other wall spaces of suitable size. For your other furnishing problems, ask

also to see the lovely range of Schumacher damasks, brocades, brocatelles, velvets, toiles de Jouy, prints, chintzes and taffetas, in designs and colorings for every type of interior.

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# YOUR GARDEN MONTH BY MONTH

DIRECTIONS FOR USING THIS GUIDE

FOR THE NORTH EAST: In gardening practice a date can only be approximated. Generally the latitude of forty degrees at sea level and a normal season

is taken as standard. Roughly, the season advances or recedes fifteen miles a day, thus Albany would be about ten days later than New York (which is

latitude 42). The latitude of Philadelphia is a week earlier. Also allow four days for each degree of latitude, for each five degrees of longitude, and

for each four hundred feet of altitude. Latitude 40 passes through Philadelphia, Pa.; Columbus, Ohio; Richmond, Indiana; Quincy, Ill.; Denver, Col.

## The Pacific Coast

January is generally a cold month, but there is such a wide range of climate in California that a study must be made of local conditions, and planting be done according to weather and situation. While the weather in northern California may be cold and rainy or with frosty nights, it may be dry and warm in central and Southern California, with Almond trees in bloom, as well as Japanese Quince, several of the Acacias, and Eucalyptus. But while Cineraria plants must be protected where the nights are cold, in the coast regions and in the south hardy annuals may be sown for summer bloom—Snapdragons, Coreopsis, Pinks, Sweet-peas, Centaureas, etc.

All kinds of fruit trees may be planted in January, as well as shrubs and deciduous trees, being careful to choose mild weather and a time when the soil is not too wet or soggy. Continue to plant Roses, and to prune deciduous trees, shrubs and Roses and make Rose cuttings of the ripened wood, as well as of Hydrangeas and Fuchsias. Fuchsias thrive best in the moist, foggy coast regions in partial shade, but when grown in dry interior regions they require more shade and much water. They should be cut back in winter to prevent straggly growth and if found attacked by thrip, spray with a solution of whale-oil soap. Take cuttings from the ripened wood, plant in sandy loam, and when rooted, plant in the shade.

Cuttings may also be made of Hibiscus, which while only a half hardy perennial in central California, is at its best in

W

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## In The South

January is a deceiving month where the breezes blow in from the Gulf of Mexico. After perhaps a cool spell with rain, or just a month of drizzly, dark days in December, January sometimes comes in lovely, clear, and warm. Even the flowers are fooled, and the Peach trees often bloom; people begin to clean up the yards for Spring planting. But this is a grave mistake, quite as foolish as for the Peach trees to bloom. The Pecan knows better and will not put on new leaves until the middle of March, and it is far wiser to follow the Pecan than the Peach, for February often brings the most serious cold spells of the Winter. Therefore leave the dead leaves and vines alone so that they may help keep the living stalks warm. This does not mean that the garden will not be pretty in January. On

Continued on page 404

N

## The Northeastern Section

It is all right to be a dreamer but the dreams are not worth a whoop if the dreamer does not make them come true. Make an earnest effort to get out of the rut and do something worth while. A resolution is no good if the punch is not put behind it to make it go.

Tackle the vegetable garden first. No building, park, railroad, or other undertaking that amounts to anything is started without a definite plan. Even a small garden to be successful must have a plan. Consult good vegetable garden books as well as the seedsmen's catalogues. A complete working chart and planting table for the small vegetable garden will appear in February. Make provision for succession crops, at least two, and in some instances, three. In planning use the well tried varieties for the bulk of the crop, but do not neglect to try the new ones seedsmen are offering.

If but little space is available for a garden then grow only such things as Sweet Corn, and Peas which lose their fine delicate flavor soon after picking.

### NEW AND BETTER FRUITS AT LAST

Where space permits grow fruits. Up until the past few years there has been but little fruit breeding. Practically all the new varieties just happened, just grew up like Topsy. Now several of the scientific stations are doing careful work breeding along well defined lines, but nothing is put out to the public but what has merit—better than existing varieties.

Get some of these new varieties for testing. They are as good or better than the standard sorts for most regions. The easiest way to get them is to join an organization like the New York Fruit Testing Association at Geneva, N. Y. Through this organization what are apparently better fruits are distributed for further testing. Help the good work along.

This year they are offering their members a long list of fruits. In addition to a number of Apples there is the Seneca Cherry which resembles a big Black Tartarian Cherry in size and flavor, but ripens two weeks earlier.

Nectarines are fuzzless Peaches with flesh usually sweeter and richer. There are perhaps a dozen available varieties, only four of which—Boston, Newton, Elruge and Victoria—are worth wasting time and space on. Hunter is a new mid-season Nectarine of good promise.

The Wilma Peach seems to be what growers have been looking for!—as large and as attractive looking as an Elberta with a better flavor and ripening a week later.

Among Pears there are Cayuga and Gorham. Cayuga seems to be free from

blight, but further testing is necessary to prove its resistance to disease. It sure is worth trying, with a quality better than any standard sort, excepting a Seckel and as big as a Bartlett. Think of the pleasure in biting into a pear like that.

Gorham resembles a Bartlett in size, color and shape; has a sweet vinous very pleasing flavor and is a month later in season than Bartlett, keeping from six weeks to two months longer. Surely worth while to continue the pear season.

Among Grapes there are Dunkirk, Keuka, and Ontario. Dunkirk is a better Delaware; stronger, more robust plant with larger bunches and berries that ripen and keep longer. Keuka will please those who prefer vinifera (European) Grapes. It is a hybrid with about three-fourths viniferous blood; hardy in the New York Grape regions with bunches as compact and true as a Delaware. Two weeks earlier than Catawba, and a skin so thin it may be eaten with the pulp.

Ontario is without doubt the best white Grape of native blood. It is much superior to the much heralded and grown Niagara and is a robust vine. It is essentially a home Grape. Portland is almost as good but has qualities that better fit it for marketing and which Ontario lacks.

All the above varieties and others which may be older but worth while, although passed by for some reason, can be secured through the Fruit Testing Association. Those who live in New Jersey should get in touch with their Experiment Station for varieties of Peaches worth while on Jersey sands now being developed. In Canada Prof. Macoun, of the Central Experiment Farms, has been developing fruits for Canada. Iowa, Minnesota, and the Dakotas have also been making wonderful strides.

### BETTER TREES AND SHRUBS FOR YOU

There is a sameness to most of the urban and suburban plantings. Over and over one sees the same plants stuck around the houses, comparatively few species being used. Let us break away from that. Let us try some of the new, better, or more unusual things. For instance, there is Forsythia spectabilis, a wonderful sight in bloom, for it carries larger flowers and more of them than any of the other Forsythias. In 1918 Wilson found F. ovata growing in the Diamond Mountains in Northern Korea. Hardy as a rock and blooms two weeks ahead of the others. Watch the catalogues, or write to more progressive nurserymen. They frequently have these things for sale, but not in sufficient quantity to catalogue them.

Continued on page 422





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# THE NATIONAL *Garden Association*

TO PROMOTE THE ANNUAL OBSERVANCE OF NATIONAL GARDEN WEEK

## *Coöperating Societies:*

AMERICAN IRIS SOCIETY  
AMERICA DAHLIA SOCIETY  
SOCIETY OF LITTLE GARDENS  
SOCIETY OF AMERICAN FLORISTS  
AND ORNAMENTAL HORTICULTURISTS  
ONTARIO HORTICULTURAL ASSOCIATION  
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AND GARDEN ASSOCIATION  
THE AGASSIZ ASSOCIATION  
THE SCHOOL NATURE LEAGUE  
AMERICAN FORESTRY ASSOCIATION  
NATIONAL HORTICULTURAL ASSOCIATION  
WILD FLOWER PRESERVATION SOCIETY

Beginning a new year of garden activities comes thought of the 5th National Garden Week to be observed during the third week of April, and in planning for it we cannot refrain from a backward glance to that first Garden Week. When this week was proposed in 1922 by this magazine, general garden club work (excepting the fine activities of the Garden Club of America) had not achieved any national importance.

Clubs scattered here and there visioned the significance of what they were doing, recognizing the fact that not alone could the big clubs whose members owned large estates bring beauty to their communities, but that the little clubs and little gardens could bring even more. The first nationwide effort to coördinate the work of these various organizations was National Garden Week with its—shall we say?—incomparable, broad program that included every civic group, uniting in the work schools, newspapers, churches, chambers of commerce and boards of trade, men's, women's, boys' and girls' clubs, as well as state and federal bureaus of education, conservation and forestation. Out of that first week grew the National Garden Association that has worked unceasingly to help form garden clubs of every kind everywhere, and to aid state federations of these clubs to the end that within a few years at most there might be the fulfillment of its vision: a garden club in every town, a federation in every state, these united at last in a national federation that would inspire, sponsor and enforce a nation-wide campaign of beautification and conservation.

## *A National Organization*

A national organization of this kind would mean play grounds in congested city districts, school gardens for city children; it would mean coöperation with city and town officials to transform the dreary, unlovely spots of every community; it would mean preservation of wild flowers, shrubs and forests; the banishment of unsightly billboards, since this is the work included in the program of nearly every garden club. There is, in fact, no organization of greater civic value than a garden club and the National Garden Association scans with pardonable pride the list of clubs that it has been

privileged to start or to aid. Our hope for the new year just beginning is that we may treble this list by encouraging the thousands of garden lovers who have written to us to start a club in their community this year.

During that first Garden Week we asked this question on a leaflet distributed by the hundreds of thousands: WHY NOT A STATE BEAUTIFUL? We ask it again: Why not? It is your state and that of your neighbors: why not! Why not preserve its beauty; why not *increase* its beauty! Does the thought of beautifying a whole state seem a task of appalling magnitude? It might, if one club had to do it all, but the task becomes easy of accomplishment with a club in every town ready to take care of its own portion of the state.

When the work of National Garden Week was outlined, the members of the various circles of the Garden Club of Jacksonville adopted its whole program. Out of that first week grew the idea of a State Beautification Committee. Think of it! State officers, clubs, civic bodies represented on a committee to plan, supervise and conduct a state-wide beautification campaign. One has but to see "the evergreen city—the ever clean city" of Jacksonville, the thousands of blatant advertising signs torn down, to note the public parks and bird sanctuaries, to realize how a whole state *can* be beautified if there be the desire.

## *New York Federation*

In the New York Federation the clubs now number 52 with the whole state divided into districts so that the work may be comprehensive in its plan with garden clubs formed in all towns in each district, a powerful influence that is gaining in value and importance with each passing month. Similar federations in Ohio, Virginia, North Carolina and New Jersey, and with several other states ready to federate makes the dream of the National Garden Association seem near fulfillment.

One of the needs of garden clubs everywhere is interesting garden films. The three films of Holland taken under the supervision of the Association have been shown throughout the country and are still available for clubs everywhere. In

addition we are glad to publish the following list of films sent us by the Film Mutual Benefit Bureau:

"Wild Flowers of America from Germination to Full Bloom," 2-reel color picture, renting for \$10.

"Finding His Job," 2-reel film, rental \$20. This shows how the countryside is robbed of its flowers.

"The Flag that Went Down Flying," a tale of John Paul Jones and of one of New England's loveliest gardens.

"An Enchanted Garden," 363 feet. A series of amazing, analyzed motion pictures showing the growth and blossoming of Dogwood, Poppies, Iris, Azalea and Lupin. (Can be used to advantage with "A Springtime Miracle," Release 7041).

"A Springtime Miracle," 275 feet. Exquisite pictures of wild flowers of the Yosemite Valley, photographed by stop-motion as they are in process of blossoming. Titles are from Lowell's "Vision of Sir Launfal."

"Eternal Nature," 363 feet. Exquisite animated drawings showing the cycle of life in a growing plant, from pollenization to maturation. Final scene in color.

"Carnivorous Plants," 232 feet. Animated technical drawings and actual photography combine to illustrate how insect-eating plants obtain their prey.

"Weeds as Food," 364 feet. A pictorial history of the Tomato, which fifty years ago was considered a weed; other table weeds: Parsley, Dandelions, Pigweed, etc.

"Aristocrats of the Flower World," a study of Orchids, propagation and manner of providing food and water. Examples of many beautiful species. 270 feet.

"Scientific Rose Culture," 215 feet. Cultivation of hothouse Roses. Scenes showing preparation of slips, planting of the rooted cuttings, grafting, pollenization, and some of the beautiful results of cross pollenization.

Full information as to rental, distribution, etc., may be obtained from the Film Mutual Benefit Bureau, 4 West 40th Street, New York City. For prices, dates, and information about the Association films—"Tulip Land," "Let's Go Fishing" and "A Pair of Wooden Shoes"—also for free constitution, program and by-laws for garden clubs, and for National Garden Week programs address the National Garden Association, Garden City, N. Y.

ELLEN D. WANGNER, Secretary.



"THEY ARE VERY GOOD LOOKING"



## AMBLER ASBESTOS SHINGLES

THE Ideal, Fireproof, Weatherproof Roofing were selected by the Lehigh Portland Cement Company for the roof of their Prize House (illustrated above), at Kansas City, Missouri, photographed at night by the aid of a flood light. The enlarged insert of an actual close up photograph shows the definite charm and distinctive effect of this unique product, the "English Thatch" in random widths, irregular courses and rough texture that completely eliminates hard and fast lines and sets a new roofing standard, giving a novel beauty to the modern home and an added degree of serviceability to a roof.

First of all, Tapered Ambler Asbestos Shingles have the taper of the old wooden shingles. They come in random widths 6 in. to 14 in.,  $\frac{1}{8}$  in. thick at top and  $\frac{1}{2}$  in. at butt and 20 inches long. They are *strong, rigid shingles*, not paper or rag felt, never curl or warp, not affected by the blasts of winter, the heavy rains of spring and the blazing heat of summer, year in and year out, for they are made of Asbestos and Hydraulic Cement—Nature's imperishable materials.

They are made in a variety of non-fading colors—Green, Red, Brown, Gray, etc.

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Tapered Ambler Asbestos Shingles are absolutely fire-proof, not merely "fire-resistant." Ask your fire-insurance agent what the difference is. He will tell you the difference and show you the saving in rates—a matter of serious consideration over a term of years and years. It will pay you to write us for complete information covering these superior shingles.

Made by the AMBLER ASBESTOS COMPANY, at Asbestos, Penna., and sold by the

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SHINGLE, SLATE & SHEATHING CO.  
Ambler, Penna.

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"ASBESTOS CANNOT BURN"





# FREE

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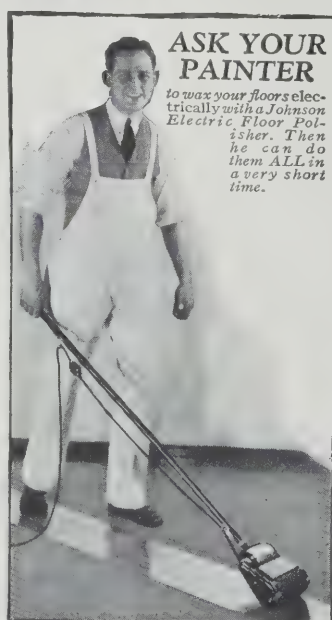
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## New pewter in old design

Continued from page 368

Never again could I regain all those old pieces, but fortunately for me and for all who prize this old-time ware, pewter is being made to-day. Evidently, I am not the only one who loves the soft, unusual "feel" of this metal and who treasures the beauty of line of these old pieces. Others want it too, so much that to-day pewterers once more are busy at mold and lathe, fashioning these pieces of table ware and with the same skill, the same fine workmanship, and in the designs of those workers of long ago. To-day one can buy reproductions of all the old pieces, all the quaint pitchers and bowls and jugs and plates with a new fresh beauty of finish, so that we homemakers can give to our modern tables the charm of an earlier day. Incidentally, we are helping to keep alive these fine designs and also are we beginning collections for our own "great, greats" of a coming day.

We of to-day cannot find in any quantity old bits of pewter, lovely old utensils bearing the marks of the Pewterers' Guild upon them. These are to be found now mainly in museums. This is due to many things, mostly to the fact that with the coming of china and porcelain dishes pewter quickly lost caste and was thrown into the discard, the old indeed rapidly giving place to the new. Then, too, pewter melted easily and because of the lead in much of it, when dire need of bullets overtook the Colonists in Revolutionary times, "pewter parties" became the mark of patriotism, the cherished pewter brought to these affairs being melted into bullets. Many a hated Redcoat was literally "bowled" over by old bowls and pitchers in bullet form and many a candlestick helped to light the fires of patriotism in a new way.

When the new dishes made pewter no longer desired, little care was given it. It was sold to the rag men for a penny or battered and melted up and thrown away. The rest of my own ancestress's tea-set I learned had been melted up in the playhouse of my own grandmother when a little girl. And one of my loveliest coffee-pots had a cork leg, the original having been melted off when the pot had been carelessly left on a hot range.

### THE NEW PEWTER

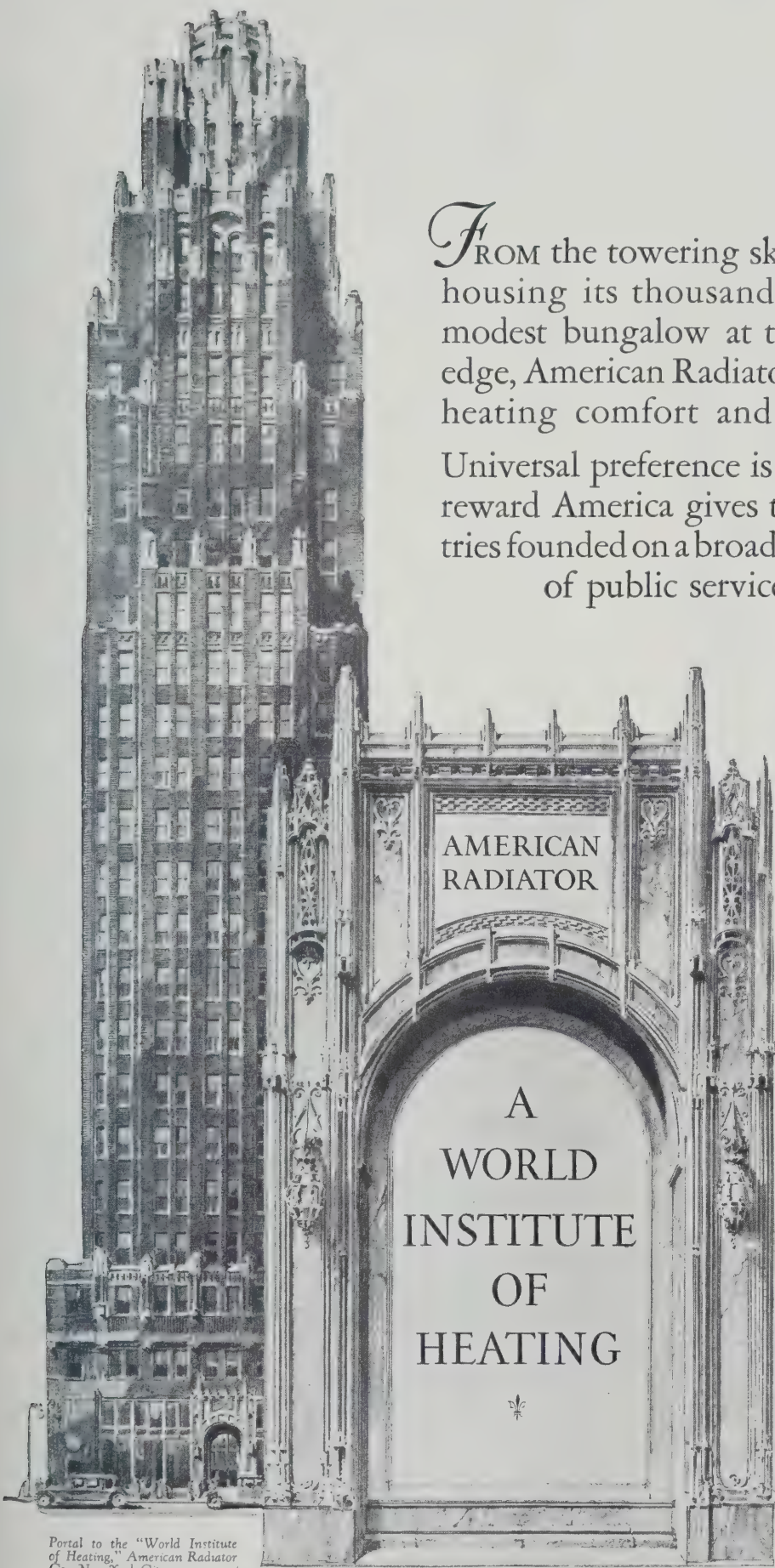
And now pewter has regained its lost standing, its place at the table. This modern ware is not the dull, drab metal that so many people believe marks real pewter but which only indicates lack of care. The new pewter has a soft finish like dull silver (because the modern pewterers compound the metals more skilfully), and like silver it can be kept polished so that articles made of it may very fittingly be used with silver on the table. Since pewter is much less costly than its richer sister, a complete service of it is possible for the average table, a service that holds beauty and grace of design in each piece. Finger-bowls, bread-and-butter plates, pitchers, bowls and jugs, trays, meat platters, all lovely reproductions of the best work of the old pewterers are ready for the woman who appreciates the rare loveliness of this ware. Best of all, the inside of the various pieces is finished in such manner that these new tea- and coffee-pots may be used without danger of a tinny taste, and lemonade or punch be safely served in pewter pitcher, flagon or bowl.

The story of pewter is a long one, going back to the days when the Romans occupied England centuries ago. From that time, although made in all other countries, it has always seemed peculiarly an English product, due doubtless to the fact that it was in England that the pewterers formed themselves into a guild—"The Worshipful Company of Pewterers" in the 14th Century to govern and regulate the manufacture and markings of it.

No matter, however, where it has been made, the process was and is, always the same—either cast in molds or hammered (or both) and then polished. Pewter is an alloy, the various grades of it depending on the kinds, quantity, and quality of other metals used with tin, the basic metal. The very best quality known as "fine" was made of tin, copper and antimony, this being used for the choicest products. The next quality was of tin and lead, used for pots, bowls, candlesticks, etc. Some was made of tin and brass, other pieces made with a predominance of lead, there being, in fact, dozens of varying qualities. Each article in earlier days was cast in a mold wherever possible, the handles being soldered on except in the case of the little porringers, the Guild rules forbidding this. Many were the odd regulations of this Guild, that not only put guild-marks of its own on

Continued on page 400





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# A new Kunderd Gladiolus "Mrs. Calvin Coolidge"



**B**Y SPECIAL permission from the gracious First Lady of the Land, a new and exquisitely beautiful gladiolus, recently developed at the Kunderd experimental grounds, has been named the "Mrs. Calvin Coolidge."

This flower, shown for the first time at the annual exhibition of the American Gladiolus Society at Rochester, New York, was awarded the special Meritorious Ribbon. Experts predict that this new gladiolus will become one of the outstanding varieties developed within the past decade.

In all, Kunderd Gladioli won 47 first prizes and other special awards at this premier gladiolus show. These prize awards are indicative of the superb quality and beauty of Kunderd Gladioli, as all of the 30,000 blooms exhibited, representing nearly 4000 varieties, were cut from regular stock on the Kunderd grounds.

With the many hundreds of varieties of Kunderd Gladioli available, there is no reason why anyone should grow any but the finest and most beautiful varieties of these glorious flowers.

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*Write for the 1927 Kunderd Catalog—Free*

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*The originator of the Ruffled and the Lacinated Gladioli*

**Kunderd  
Gladioli**  
Stand Supreme

## New pewter in old design

*Continued from page 398*

each piece, but also required each maker to have his own registered "touch mark," and many were the fines inflicted for violations of these rules.

When the colonists came to America, they sent as soon as possible for household wares from England. Wooden trenchers did well enough during those first hard months, but a well-set table was ever the Englishman's pride and they so longed for the refinements left behind that, at a very early day, the manufacture of pewter was begun in the Colonies, every type of utensil being made, and in quantity. Following the custom of their homeland many of these workers put their mark on much that they made. Who would not like to have one of these old marked pieces—a pitcher by Kirby or a plate with a date of those early days. One in my possession has 1714 stamped in its dented and pockmarked face, a treasure indeed, and all the more precious because it has been mended. Somehow, somewhere, a hole was melted through its center, this being soldered up with a metal of much finer quality so that as the plate is cleaned, this spot stands boldly out like an eye, a tribute to the thrift of our ancestors. Perhaps it is but spying on modern housewifery and seeing to dismay the many plates and pitchers that are to-day left to grow dull and gray in the mistaken belief that this is the real pewter color.

If one wishes to really revive the use of this old ware, to have it look as it did in its own day, it should be kept bright and as is polished it will be found to take on a most unusual satiny glow like to nothing else. Pewter should never be cleaned with anything that scratches as it is a soft metal and very easily marred. The best polish is whitening, moistened slightly and rubbed on with a soft cloth or piece of chamois. Any scratchless cleaning paste or powder is good, however, as is also just soap and hot water followed by plenty of hard rubbing. Where one is so fortunate as to have a very old piece, but where time and carelessness have combined to oxidize and pit its surface, patience and more patience must be liberally mixed with first one and then another cleanser to restore it to its one-time beauty. Pewter varies so in its composition that what will bring luster to one plate may be used without any result on another.

### CLEANING OLD PEWTERS

In cleaning old pewter, the first black coat that is so apt to be found may be removed by the use of hot soap and water to which has been added borax, soda or ammonia. A good metal polish can then be applied with a woolen cloth and kerosene may sometimes be used with good results. For my own plate, almost black with time and neglect, I effectively used Brillo and fine steel wool—something I would never be guilty of applying to the satiny finish of newer pewter, which is so easily kept in fine condition by the use of soapy hot water followed by polishing. Wheat bran is also an excellent polisher.

There was no piece made in the Colonies or in old England that is not duplicated by the modern pewterer. Even the quaint bull's-eye lamp which concentrated the light for sewing or reading is made for us as well as all sizes and styles of candlesticks, all fashioned in the designs of long ago, a permanent contribution of beauty to each home. Nothing, however, holds so much charm as do the tea-sets that seem endowed with the very spirit of the past. Squat and fat, plain and "round bellied" are many of these sets, true descendants of those of Queen Anne's time. A day that saw the making of the first known cream jug. Still other tea-sets copy the helmet shape so beloved of Paul Revere, with the creamer set up on a stem, giving it all the grace of an urn. The handles, always the final touch of grace on these pieces, take on odd shapes as the worker wills. Many are of classical line, still others expressing the fancy of their maker in flowing curves, in ebony, or possibly grass-covered with gay strands of color interwoven.

There is a peculiar fitness in the renewed use of this old ware at this time when we have gone back to Colonial days in so many ways. The architecture of our homes as well as their furnishings shows how much, how very much of beauty we have rediscovered, a beauty that is making our abodes as restful as were those of that earlier day. With tables, corner cupboards, buffet and even the lighted candles in their holders making the spirit of a bygone time re-live for us, the picture is made complete with pewter on the table and sideboard and cupboard shelves.



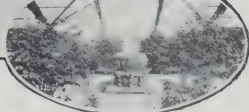
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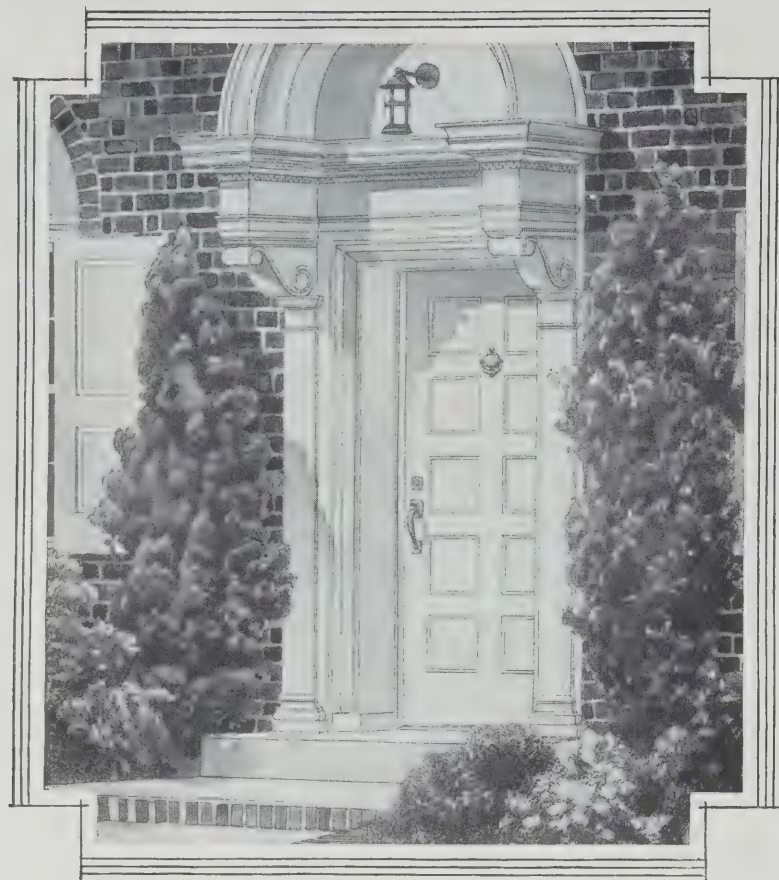
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## Brick and your building budget

Continued from page 392



## Who's at the door?

*Eager "tap . . . tap . . . tap." Impatient "rat-at-tat-tat." Solemn, dignified "thump." You soon get to know who's calling when there's a knocker on the door.*

Sargent knockers, like Sargent handles and knobs, are exquisitely fashioned from solid, time-defying brass and bronze. Correctness of style is characteristic of all Sargent hardware. Skill in construction, a heritage of many generations of manufacture. Resistance to rust, a property of brass and bronze not found so highly developed in any other hardware metal. Whenever you buy hardware, whether it be an addition, a replacement, or all the locks and fittings for a new home, be sure you get the Sargent kind. If you are building or about to build, write for the free Colonial Book and choose Sargent locks and hardware with your architect. These are most economical, secure, most satisfactory in the end. Sargent & Company, Hardware Manufacturers, 48 Water Street, New Haven, Conn.

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including mortar and labor. On this basis a wall 8 inches thick, 20 feet long and 9 feet 6 inches high, which would give a clear-story height of 8 feet 6 inches, the wall pierced for one window would cost \$145.20. Applying furring strips on the inner side to receive the lath would add \$6.50, and with two steel angles for the top of the window opening at \$4.30, the total cost of the finished solid brick wall would thus be \$156.00.

An intermediate type of construction is brick veneer, in which the outer finish is replaced by a single thickness of brick. Frame, board sheathing and building paper will be the same as in a wood wall, the material in this instance costing \$26.25. Charging the same for labor, the cost of this part of the wall is \$53.50. The cost of the brickwork, including labor, mortar and wall ties, is on a basis of \$110.00 per thousand brick, and would be \$144.76. With \$2.15 for a steel angle for the top of the window opening the total cost of the finished wall would thus be \$199.41.

For the conditions under which these estimates were made wood is still the cheaper material of construction, although by an inconsiderable margin. The effect was illustrated when the question came up not long ago in connection with a proposed suburban house, for which comparative estimates were prepared with rather more than usual care for frame and for brick. For frame, finished with painted shingles, the estimate was \$15,450 while for 8-inch solid brick walls it was \$15,753. The difference was so small a percentage of the cost of the house that the owner disregarded it and built of brick (see picture page 392).

Considering only first cost, it is probable that in most parts of the country, frame construction is somewhat cheaper than brick. Brick, however, has a permanence greater than wood, and depreciation in a house with brick walls is slower than in one with walls of wood. For this reason, it will usually have a better standing in relation to insurance and as security for a loan.

Having a natural surface, brick is not so apt to suffer in appearance or in durability from exposure to the weather. Most of the common varieties of wood, on the other hand, must have the protection of paint or stain to prevent deterioration, and are therefore subject at frequent intervals to the expense of that treatment.

## The Darby and Joan of architecture

Continued from page 377

can be joined together by the one process. The ease of joining and pliability while hot, permit iron to be worked to great elaboration. In addition to its welding virtue, it has with other metals most of their properties. It can be cast, carved, chased, hammered, rolled, drawn, pressed, punched, polished, stamped, sawn, embossed, inlaid, turned, planed, filed and drilled. Can you ask more of a metal? Decorative iron should always be handwrought and show the marks of the hammer, for not the surface will have no texture and texture is as important on your grilles, railings and the like as on your brickwork. This applies equally to the straight pieces. Unfortunately, to-day these are often rolled or cast and soft steel is usurping the place of the old fashioned, genuine wrought-iron. As every material has one or more annoying qualities, iron is not exempt. It rusts terribly. The amount of oxidation varies with the climate but kept well painted there is no trouble.

While the moderate priced country house of brick should not be overloaded with iron, and it probably will not be, due to cost considerations, there are many places where iron will do more than its share towards the general effect. Starting at the road, a simple iron gate between brick piers flanked by hedges will give you a real 18th-century touch. At the door a modest foot-scraper of whimsical design will relieve your boots of excess mud. The railings at the second story windows will keep juniors from falling out and ruining the rose bushes below. An old-time lamp holder at the entrance will speed the parting guest or bid him enter and if it is icy underfoot the railing at the step will guide him to the door. All these features are utilitarian. Let us make them then as beautiful as we can and as proper as possible for the place they go; make them worthy of such an honest material as good, hard burned brick.



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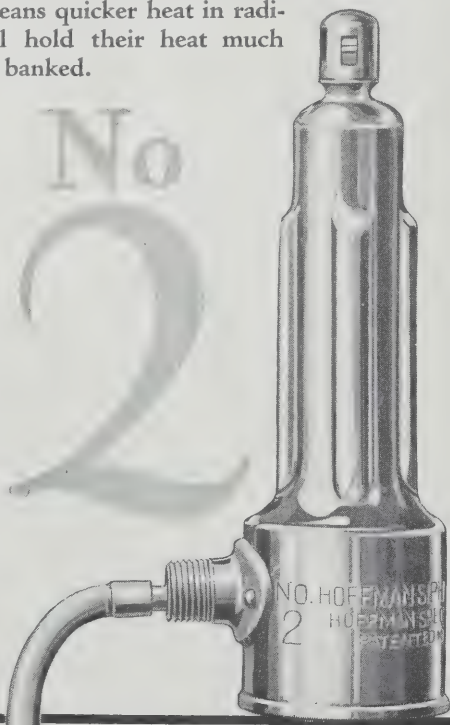
Hoffman Vacuum Valves make a remarkable improvement on any one-pipe steam system because they keep out The Heat Thief—AIR. This means quicker heat in radiators. And they will hold their heat much longer after fires are banked.

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The house I occupy has steam heat. Send me the booklet, "Locking the Door Against the Heat Thief."

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## The Pacific Coast

Continued from page 394

Santa Barbara and San Diego. Tuberoses may be divided now and planted in light soil. They are at home in the warm interior valleys which more nearly resemble their native Mexico, and may be left in the ground all winter, but in the coast region they must be sheltered, constantly cultivated and taken up after blooming in June.

Begin planting Gladiolus bulbs every month for continuous bloom, as well as Agapanthus (African Lily), for summer, and other bulbs already listed for late spring blooming, and continue planting Sweet-peas, whose blossoms are finer the earlier they are planted. Peonies may also be planted now, taking care not to plant too deep. They are not always successful in the warm, dry interior sections but respond better to the cool moist coast region and improve as they travel north. Grow them in rich soil in partial shade, and wait patiently for a year or two until they become established.

Ivy should be pruned now as it sends out new leaves in February, and all old wood and loose sprays should be cut away before new growth commences. The house plants should also be looked over and their roots examined. If not in good condition, cut them back and re-plant in pots of the same size, in fresh soil of one third leaf mold and two thirds loam, with a little sand and bonemeal fertilizer. If the Palms are pot-bound, re-pot in next size large pots, with fresh soil.

After pruning and clipping hedges clear away all brush, and after pruning vines, see that all loose branches are fastened up neatly. Wisteria should be pruned to a strong spur or bud before new growth commences, and all matted growth be disentangled, the weaker ones cut back and the stronger fastened to the supporting walls or trellis. If Wisteria be left unpruned particularly when young, it will make long runners with profuse foliage but few blossoms.

Garden planning for Spring and Summer may be done now with a diagram of the garden on one half-inch-ruled paper, and after marking the positions of the trees and shrubs and making measurements, make out a list of perennials and annuals, with reference to height, color and blooming season, so that there may be continuous bloom through the year. Consult a good garden book, read the catalogues and make selections suitable to climate and location.

Combine vegetables and flowers by planting flower borders such as Mignonette, Lobelia, Garden Pinks, Carpet Phlox, Pansies and Alyssum.—ELIZABETH URQUHART.

## In The South

Continued from page 394

the contrary, January is often a lovely month for the gardener who has put in plants in the Fall.

Roses are at their best. The blossoms stay on the bush long in cool weather than in the Spring and Summer, and are often larger. The early Sweet-peas are full of flowers and need cutting daily to keep them from going to seed, which will soon stop the blooming. The same is true of Violets, Larkspurs, Phlox, Marigolds, Calendulas, Stocks, Pinks, Pansies, and other annuals and perennials will be blooming if planted in the Fall as directed in the "Far South" notes of "The Month's Reminder." If this has not been done, seedlings may be put out in beds this month, and seeds planted for later Spring flowers. Sweet Alyssum, Verbena, Salvia, Snapdragon, Aster, Petunia, Hollyhock, Columbine, Daisy, Sweet Sultan, Coreopsis, Poppies, Lobelia, Monkey flowers, Heliotrope, and those listed above may be planted.

Rose cuttings planted now will be blooming in June, and two-year-old Roses set out in the open ground this month will be lovely masses of blossoms at Easter.

Make cuttings from Hydrangea, Deutzia, Hibiscus, Althea, Crepe-myrtle, Buddleia, Cestrum, and any woody stock that has dropped its leaves. As an informal hedge, or for mass planting to hide high walls or fences, any of these will do well, and a number of cuttings may be made from one plant and put in the ground where wanted; but care must be taken to keep the ground moist until late Spring when the plants have made considerable growth, or you may lose them.

For a succession of blooms, plant Gladiolus bulbs in January

Continued on page 422



## The Pride of Any Rose Garden

The "Charles Dingee" exquisitely lovely, richly colored and fragrant

deep, double blooms and quantities of them, the "Charles Dingee" rose is indescribably beautiful. Its velvety petals blend from centers of warm rose to the delicate creamy tips of ivory. Long stems, slender and aristocratic, with magnificent foliage, have charm and distinction.

This grand rose, honored with the name of its founder, is unusually strong and grows in any soil with most continuous blooming. We guarantee safe delivery anywhere. One-year-old plants, 30c; 4 for \$1. Two-year-old plants, 85c, by parcel post prepaid. Extra strong three-year-old bushes with soil on roots, \$2.25, by express, charges collect. Our

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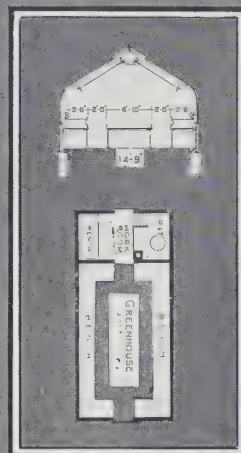
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— then  
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## THE CHIMNEY-FED INCINERATOR

*Garbage and Waste Disposal  
without Leaving the Kitchen*

## Bricklaying in garden ornament

Continued from page 365

7 to 9 feet, a total width of between 16 and 17 inches give usually a good proportion; while for much taller and stronger piers, or short squatty piers for the support of garden ornaments, a slightly wider dimension may be used.

Steps have a more or less standard form of construction and consist usually of a concrete foundation, as shown, with the treads and risers worked out very roughly, ready for the application of the finished course of brick. As the average garden riser is usually about 6 inches, this may be readily formed by combining the riser with the tread; and a brick laid flat with another brick above it laid edgewise, or a brick laid edgewise with a 2-inch stone above it will automatically furnish a satisfactory solution of the step problem.

Perhaps the only feature to be studiously avoided in brick construction is the often found monotony of too much brick and it is nearly always safe to say that brick is at its best for garden uses when combined with another good outdoor material. Being a small individual unit, too many repetitions, of course, invite a sameness of appearance; and a casual reference to the sketches in this article will clearly illustrate the importance of this point.

There is one thing to be borne in mind when applying brick to the uses as discussed in this article, and that is the importance of the actual construction on the job. For most walks, commercial labor is perhaps the best solution. But when working above ground a real brick mason is a prime essential; and width of joint and the nature and color of same, plus the individual character of the brick used, must be relied upon for the texture of the finished article, rather than the unevenness in laying, which is entirely permissible in the case of walks. Remember that a work must be plumb and each joint absolutely level, or an attempt at pattern will be little better than a farce; and the effect of age and craftsmanship can be attained solely by the pattern in which the brick is laid up and by the use of weathered or second-hand brick.

Of course, all work above ground must be supported and the North all footings should be around 3 feet below the surface of the ground, although a depth of 2 feet 6 inches may be allowable if the subsurface is very substantial and the footings are well drained; and, although not shown in the illustrations, it is advisable to back fill against walls with crushed stone or cinder and to supply an agricultural tile drain or a hard tile drain with open joints along the base of the footings of the wall.

### JUSTIFIED BY HISTORY

From an historical viewpoint the use of brick for the garden path is universal. It means texture and color and pattern, as well as permanence, and, above all, adaptability. A path is always interesting, primarily because it leads to something. When one can add to the interest of a path as a path, a particular feeling for the type of path employed there has been secured; an enhancing element of attractiveness which introduces a feeling of "atmosphere" into the entire garden.

In the Moorish gardens of Seville and the Alhambra we find perhaps the highest development of the brick walk or pathway. Indeed to the ancient Moor the very flowers in his garden played a secondary rôle.

From then on we can trace it downward through England and the Continent, and finally to America, where it is impossible for a student of gardencraft to associate the intimate gardens of New England or the antebellum South with much else than the most customary flowers, the garden gate or sentinel Boxwood and the brick pathway.

There is a certain flavor to brick, which mellows gracefully with aging. For the modern garden, perhaps the greatest deterrent to its usage has been the idea of apparent expense to the owner. But this is indeed a well-worn fallacy, for one of the prime ideas of a pathway is not only to get somewhere, but to get there permanently; and when one considers that the first cost of brick is practically the end of it, due to the indestructible nature of the material, and that each passing year only adds to its appearance as a garden feature, it seems unreasonable to consider it expensive.

Continued on page 416



H A V E A

C A M E L



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# Hearthstone Editor's

C H A T

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## A MESSAGE IN OIL—THE NEW HEAT

Oil-burners are the talk of the nation. Every home-owner wants to banish the evils of coal from his home. But he doesn't want to trade coal evils for a batch of heating troubles of another kind. Nor is that necessary. Advanced engineering has definitely solved every problem in connection with oil heating. It has made the oil burner a complete success. It is now a recognized fact that the oil burner has reached its goal and that an absolutely reliable oil-burning system may be obtained. (From "Oil Burner Has Revolutionized Home Heat.")

Every man interested in the use of an oil burner in his basement in place of coal is confronted with the problem of making a selection from the many oil-burning devices that the market offers. The wise purchaser knows that he owes it to his family to go in quest of all the information available about all oil burners. As he begins his quest, he may become surprised and bewildered by the marked similarity in the claims of all makers of oil burners.

As he continues his search he learns that nearly all oil burners are adapted to his present heating system; that they all feed from an oil storage tank; that the oil is mixed with air and sprayed into the furnace or heater; that the mixture is ignited and that the better oil burners are regulated by some form of thermostatic control placed somewhere in the living quarters of the house. Oil burners reveal the same resemblance to each other that one type of automobile bears to all others. It is what is beneath the hood and body that determines the service it gives. The same rule holds true for oil burners. (From "Adventures in Comfort.")

### NO MYSTERY ABOUT OIL

There is no mystery about oil. Oil is like coal in one respect: there is a right way and a wrong way to burn it. No oil burner can ever be made to work right if its principle be wrong. There can be only one right way to burn oil—that is based on the four famous natural laws of oil combustion: (1) oil must be broken up into fine particles like fog; (2) oil must be mixed with air; (3) oil must burn in suspension (or mid-air); (4) oil burns best in reflected heat (the furnace or boiler lined with fire-brick to reflect heat back into the combustion zone). To find the oil burner that will work, look for one that has always worked before. (From "Oil Heating.")

The most important factor, of course,

in the successful use of oil for fuel is the burner. Unless the burner is *mechanically correct* in design, maximum efficiency with reliable performance cannot be obtained.

The ability to control the amount of heat required is of the greatest importance from the standpoint of economy. No more oil is used than is required to maintain the desired temperature. If the temperature of the rooms should go over the point desired, the burner is automatically shut off. Should a lower temperature be desired, the thermostat can be set at the degree of warmth needed. The burner will then operate and maintain that temperature for as many hours or days as are necessary. (From "The Servant in the Cellar.")

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- No. 287 OIL HEAT FOR HOMES  
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- No. 294 HOME COMFORT WITH KLEEN HEAT  
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The Silent Glow Oil Burner Corp.
- No. 305 OIL BURNER HAS REVOLUTIONIZED HOME HEAT  
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To-day, winter holds no dread for the thousands whose homes are heated this new automatic oil way. The oil burner fits in the already installed heating plant. It's but a matter of seconds to start it, for there is no fire to start or attend to. And the basement—now clean with coal removed and no ashes—makes a playroom for the children. Or perhaps the man of the house has discovered it and puts a billiard table in. (From "Home Comfort With Kleen Heat.")

To properly get at the question of the cost of automatic oil heat as compared with coal or gas, it is known that 100 to 125 gallons of oil efficiently burned provides the same amount of actual heat produced by one ton of coal. Let us say that the price of this oil fuel called "Distillate" is 10 cents a gallon (the average price). At this average rate you buy the heat equivalent of one ton of hard coal at a cost of from \$10 to \$12.50. In fact, operating costs for the season rarely total more than hard coal and are usually less. (From "Oil Heat For Homes.")

In the comparative cost of coal and oil, it must be realized that with coal you have a lot of ups and downs even if your system is thermostatically controlled. When the fire burns low or is clogged with ashes the thermostat can't do a thing about it. Somebody must do some grate shaking and coal shoveling. Or, if the coal is ample and the fire low and you suddenly want more heat, you must wait until the fire burns up enough to produce it. That takes time, sometimes an annoying amount of it. With oil heat, half a minute after it's turned on, it is at full heating capacity. Or the instant it's turned off, it as quickly stops heating and wasting fuel. There isn't a doubt that with oil heat you have more heat. You have more because it's so convenient to have. It's always there ready to turn on just like an electric light. There are days when you want convenience and comfort in full. When it comes to satisfactorily heating your home, oil burning certainly gives it to you in full measure. It frees you from the dirt of coal and the dust of ashes (with consequently purer air and better health in the family). The cellar space becomes available for play or for a work bench to save nothing of it as a fine place for laundry drying when the weather demands it. So you see, oil burning gives you much more than just heat. That's why it is so much cheaper even if the comparative cost of oil may at times be the same or even more than coal. (From "The Oil Burner Has Revolutionized Home Heat.")

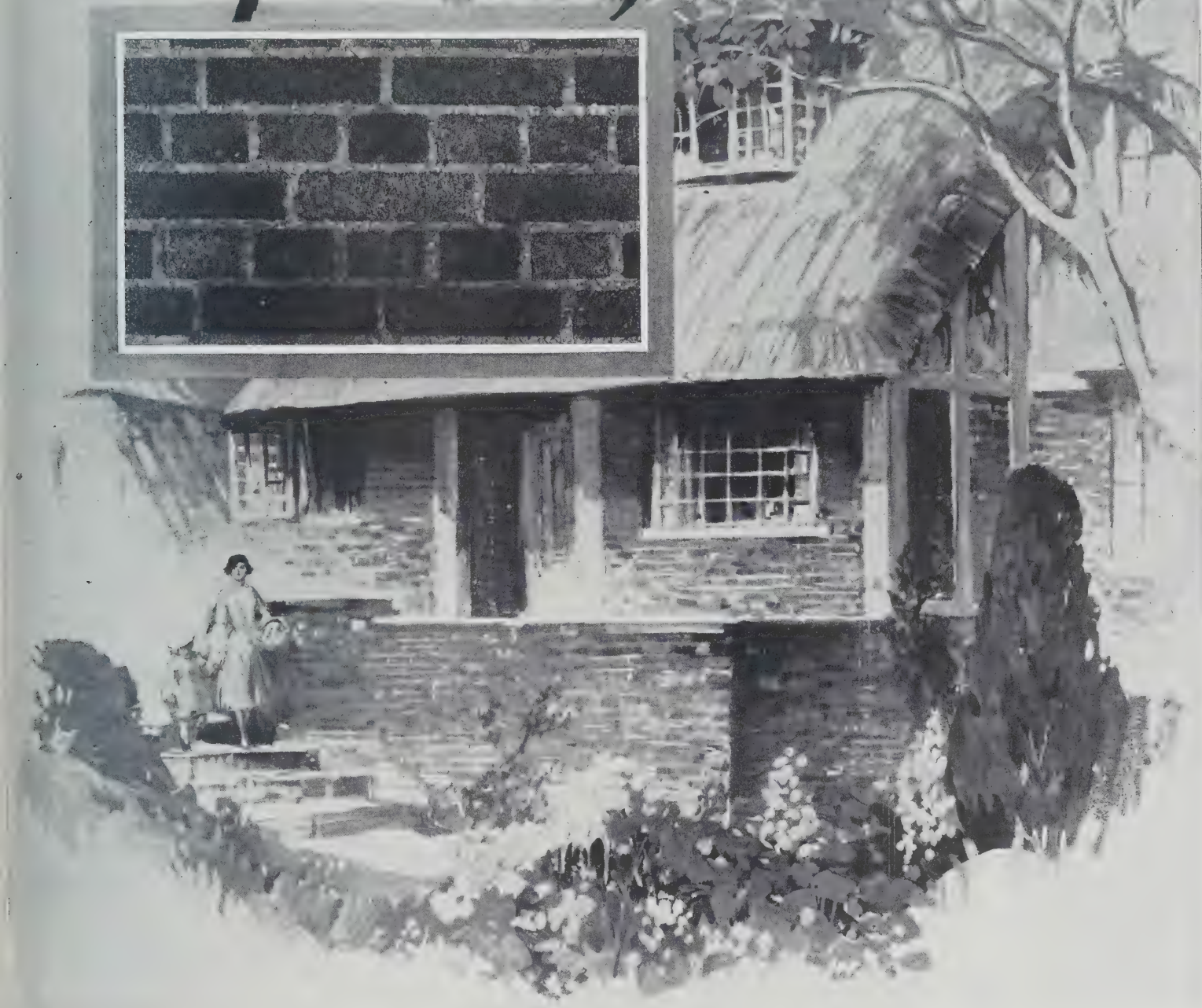
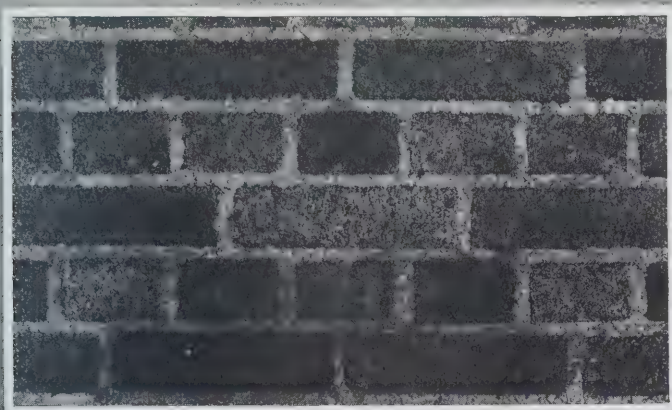
### FOR THE KITCHEN RANGE

And, then, in your kitchen range! It fits right in your firebox without alterations. It simply takes the place of a big mass of burning coal. It is more than a flame; the metal shells become red hot and radiate an intense, steady heat, just as long as you want it. Think what that means on baking day! Just a turn of the knob and there is all the heat you want as long as you want it! You burn on as much fuel as you need. No drafts, no dampers to regulate; no pressure to keep pumping up; no small nozzles to clog. A bottle of fuel burns about twelve hours. And you can light it or put it out when you like—with no waste! Compare this with coal! (From "A Perfect Oil Burner.")

Continued on page 412



# "Tapestry" Brick



FROM the centuries-old brickwork of England and Holland comes the inspiration for "Tapestry" Brick. Colors so soft and rich that they seem to have been blended by Time itself. Texture so rough and rugged as to suggest years of weathering by wind and rain.

Yet, back of the velvet beauty of "Tapestry" is iron resistance which makes this brick an ideal building material. Those distinctive colors, as fine as the delicate tones of an old Persian rug, are burned at terrific temperatures into unfading permanence. That texture in the same heat

is burned to a hardness that makes "Tapestry" Brick impervious to Time and Weather. If you would have distinction—build with "Tapestry" Brick. If the economy of never having to paint or repair exterior walls appeals to you—build with "Tapestry" Brick. If you seek greater value—higher resale values, lower depreciation, better construction throughout—build with "Tapestry" Brick. The cost represents only a small proportion of the total cost of the home. Write for "Artistic Brickwork" by Claud Bragdon, F.A.I.A. It will be sent without charge.

**FISKE & COMPANY, Inc.**

New York      Boston      Watsontown, Pa.

*Manufacturers of "Tapestry" Milton Reds, Darlington Grays, and other High Grade Face Brick*



Continued from page 410

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HEARTHSTONE EDITOR.

GARDEN &amp; HOME BUILDER, GARDEN CITY, N. Y.

Please send (at no expense to me) the following booklets. (Insert numbers from list)

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JANUARY



# Let's Start Right Right At The Start On This Question of Heating



BY starting right, mean just this.

However, before talking about what we mean by *this*, let's digress a bit.

Digress, and tell how certain letters happened to happen.

As the letters, at the start, mainly concerned Katharine McDowell and her husband Ned, perhaps it's as well to let her tell about it.

Here it is, word for word, taken from their book, called "Letters To and Fro."

"As for me, I was entirely happy in our homey little House in The Woods, and was no little put out when Ned came home one night and right out of a clear sky announced he had sold our house for just double what it had cost.

"At first I was decidedly cut up about it and rather suspect, said some bristly things. But when Ned proposed that we make up a little party and take a five day auto trip through New England, I calmed down. The purpose of the trip was to get ideas for the building of our new Colonial house, as Colonial, and no other, I decided it must be.

"Our party consisted of dear old Dad, Aunt Amelia, Uncle Crosby and his wife, In-law Jack, Ned and myself—seven in all. O yes, and the dog, Aunt Amelia's. One of those dear little barks-crawl-all-over-everything-and-everybody-kind.

"Honest, we must have seen at least 7,000 houses we would like to take parts of and build into ours. But not till we were just on the outskirts of Boston did we see one we liked in every particular. So we decided on it then and there.

"As soon as we got home, letters began to arrive from our good intentioned friends and relatives, giving advice concerning everything from ironing board closets to heating. But mostly heating.

"So here are the letters. Everyone of which, I assure you, is well worth reading.

Just to give you an idea of what that book of letters contains, here are a few of the page titles.

1. First Came Aunt Amelia's About Fire Place Heating.
2. To Which Katharine Promptly Replied and Mailed it Herself.
3. Then Uncle Crosby Wrote a Five Pager About Steam Heat.
4. A Week Passed and Then Came Dad's on Hot Water Heating.
5. By Special Delivery Our In-Laws Sent this one on The Vapor System.
6. But Cynthia Didn't Write About Warm Air Heat—She Came.
7. The Second Fro Letter Was To Cynthia. Katharine Wrote It. She Admits Now It Was a Bit Heated.

8. To Settle Matters, Husband Ned Dictated from his Office, Sort of a General Reply Telling of The Decision.

9. Two Years Later We Wrote This Letter to Dad.

10. To Tell The Truth It Was a Bunch of Orchids That Made Us Decide on How To Start Right, Right at the Start With Our Heating.

To all of which, let us add that the biggest problem of all, in starting right, is to decide on the heating system that is best for your particular requirements.

So that's why we are suggesting that you send for the "To and Fro" booklet.

Charles Austin Bates wrote us: that it's the first time heat has been humanized, so mere humans can understand it.

Charles Allen Clark says he started wrong with his heat but Letters To and Fro, started him going right.

Mrs. Wendell Wendover wrote that it had saved them at least \$125 each year on their winter's coal.

If all of which is so, doesn't it look as if you should send at once for "Letters To and Fro"?

We have secured full publishers rights to it, and will gladly send you a copy.

## Burnham Boiler Corporation

Irvington, New York

New York City—30 E. 42nd Street

Representatives in all Principal Cities of U. S. and Canada



# decorations & objets d'art



*Hepplewhite*  
Console and  
Card Table  
Combination

Copied directly from the original which is recognized as one of the finest collection pieces. This is an exceptionally fine reproduction. Made of genuine mahogany with fine inlay of feather grain Satinwood and Mahogany and edged with Walnut and Ebony border. Custom built throughout. Has two back legs which swing out making a sturdy and practical table. Size 36 inches diameter when open. 30 inches high.

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America's  
first wire  
fence—1883

## Color in table decorations

A. LOUISE FILLEBROWN

There is no doubt that color in large and brilliant designs has taken full sway in our house decorations. Curtains of gay linen and cretonne, bright wallpaper, colored linoleum floors—every surface is full of color, so it is not surprising that our dining table should follow suit and blossom forth in all the shades of the rainbow.

Plain white and gold china has given way to gay Italian pottery with lovely designs covering its entire surface. The newest thing in table silver is heavy with design, instead of the simple plain surfaces of a few years back. Cut glass in the plain white has become lost in the glow and warmth of amber, wine-red, green and blue tumblers, salad plates, serving plates, and even soup dishes.

It is to be expected then that when we start to replenish our linen and other table fixings we plan a definite color scheme that will harmonize with the plan of the dining-room decorations. My dining-room has green and cream wallpaper, yellow curtains and a little lavender. Therefore I bought lovely green and yellow china of Italian design. It is very decorative so the glass had to be simple. However, plain white did not look well with the general yellow tone so I selected a very light amber for tumblers and water pitcher.

This has the tiny flecks in it that are characteristic of Venetian glass, and I found it came in wine-red, and pale green, also. For the sake of variety and to accent the color scheme of the china a little further I bought green glass salad and serving plates, and a spreading glass dish for flowers, with four candlesticks to match. Of course, the candles were light yellow.

The china has a little French blue in the design so whenever



## Andirons

have a position of prominence, and an association of sentiment which demands care in selection; and a durability that justifies more than a casual investment. We make fireplace furnishings in all metals, in finest quality and design.

Catalogs A showing andirons, S showing spark screens, showing Franklin Stoves, also M showing wood mantels will be forwarded if desired.

**Edwin A. Jackson & Brother, Inc.**

48 Beekman Street, New York  
also  
65th Street at Lexington Ave., New York

The CHELSEA  
BANJO CLOCK  
8-Day



Last Practically Indefinitely —  
Keep Excellent Time — can be  
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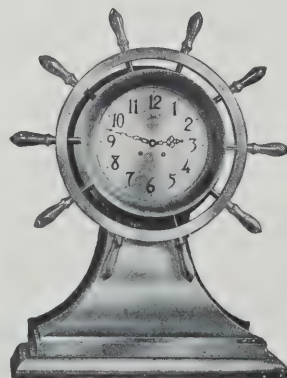
In addition to the clocks illustrated hereon, we also make a very extensive line in refined cases for residences, clubs, yachts, prizes and presentation purposes.

The 8-Day High-Grade,  
World Renowned  
**CHELSEA  
CLOCKS**

Cost More  
than Others  
BUT  
the Value  
is There

Many other Models

SHIP'S BELL  
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AUTO and  
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The CHELSEA 8-Day High  
Grade YACHT WHEEL SHIP'S  
BELL CLOCK

Leading Jewelers

**CHELSEA CLOCK CO., 10 STATE STREET, BOSTON, MASS.**

Established 1897



## The Cost of Your New Fireplace

**YOU** have your choice between a charming fireplace that burns well and gives off clean, economical heat, and a fireplace that smokes, soot smudges and gives off little or no heat—at the same cost. Cost does not determine the success of a fireplace.

Completely successful fireplaces are only made by using correct internal design and proper equipment. The Donley Book of Fireplaces containing the Donley Fireplace Plans and showing proper equipment, will assist you to secure a completely successful Fireplace. Complimentary copy sent upon request.

**The Donley Brothers Co.**  
13936 Miles Ave. Cleveland, Ohio





# decorations & objets d'art



## Genuine Hooked Rugs

### sent on Approval

QUAINT and charming in their simplicity. Hand-made throughout by real mountain folks in colorful designs of rare beauty. Made specially to harmonize with your furnishings if desired—in rich black borders and backgrounds of blues, grays, ivory, bisque and blue, studded with floral patterns and delicate pastel designs. MOUNTIND Hooked Rugs are bright spots that lend many years of pleasing decoration to any room in the home.

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## Mountind HOOKED RUGS

\$10.75  
to  
\$35.00



Mirror No. 1284

Outside measure 23 x 13 1/4"

\$18.00

Finished in mahogany or old maple, with gold inside edge.

## FOSTER BROTHERS

Arlington, Mass. and  
Park Square, Boston, Mass.

possible this shade was chosen for the fresh flowers used on the table, and also for one or two serving dishes.

For table linen I had heavy cream damask for dinner, but for luncheon and breakfast I let my love of color run riot and indulged in the gayest kind of colored sets. There was one of French blue linen with a lighter stripe of the same color in a band about twelve inches from the edge, and another similar stripe in a square in the center of the cloth. This had matching napkins and they were all hemstitched in self color at the hem. Another breakfast cloth was in gay little checks of lavender on cream. The design covered the cloth, but the napkins were plain lavender.

At luncheon I had a runner of heavy green linen with a gay design on both ends, hand blocked, in orange, green, yellow and a little black. It had matching doilies, and small plain green napkins with just a line of orange around the edge inside of the hems.

When I was buying this, I saw luncheon cloths of this same type, most decorative and very attractive with plainer china than mine. However, I had almost too much design in my china to allow a full cloth of this gay pattern.

There was also a variation of the band pattern in luncheon cloths of cream linen: a decoration of varying sized stripes with a tiny hair line stripe of black appearing occasionally. As usual the black added a touch of smartness that comes in no other way.

Of course, it is difficult for us to imagine using such gay color in our linen at dinner, but certainly for the more informal luncheon and breakfast it is pleasing and most consistent. In fact, breakfast sets of calico and checked gingham are attractive in the small breakfast nook, and I am sure they start the day with a smile for those of us who never really feel cheerful before our breakfast coffee.

There can be no doubt that color has arrived in our table settings as well as in our home decorations, and the many lovely shades that are available now in all sorts of linens make selection a joy.

## TODHUNTER<sub>Inc</sub>

announce the opening  
of their

## NEW BUILDING

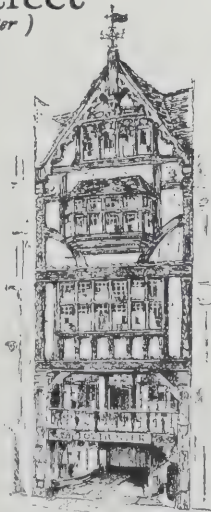
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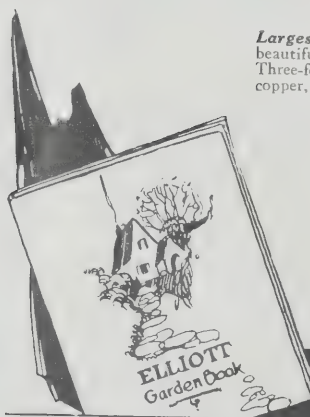
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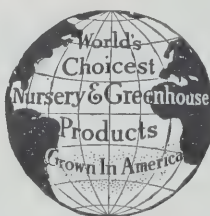
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## Bricklaying in garden ornament

Continued from page 406

### SECOND-HAND BRICK

There is scarcely a town or borough in which some contractor is not tearing down or uprooting some brick building or brick pavement, which should all go to mean to the observing gardener that here at hand is one of the best possible and most easily obtainable materials for his pathway. Of course the brick will lay the easiest and is undoubtedly the most suitable for the more expensive type of walk construction. Brick, like all other materials, has characteristics of its own, and though from size and shape it is one of the most adaptable elements of path construction, there are certain rules and regulations which are best observed in the proper handling of this material.

The important feature of all brick path construction is the foundation on which the brick is placed. This is governed by two important factors: the type of brick surface desired; and the necessary allowance for weather protection.

If an old-fashioned type of walk is aimed at, either for a small informal garden or for a flower-bordered pathway, leading from one portion of the property to another, a very light type of foundation may be employed. The usual characteristic of such a walk is a slightly uneven, well-weathered appearance and, as shown in the sketches, a sufficient foundation will be merely sand and cinders; or merely cinders and loam if grass and flowers are to be allowed between the brick joints, while in the South a mere bedding of sand over a well-packed subsoil will be found sufficient. Walks of this type soon acquire a pleasantly uneven surface due to an uneven sinking of the bricks into the foundation. This is not sufficient to cause trouble in walking, but merely gives a very informal, quickly aged appearance and is surprisingly durable. Any serious difficulty with a walk of this nature may be quickly and easily remedied by lifting a few of the brick and resettling them back into position.

### BASE AND HEIGHT

The more finished type of brick wall for the formal garden is usually laid in a more careful manner. The base for this is usually concrete over cinders and the bricks themselves are grouted with cement to produce a permanent and carefully finished surface. In walks of this type the joints in the wall area are finished flush, while curb joints may be either flush or raked as fancy dictates, although the raked joint for curb is usually has the preference.

For the northern climate, this base is usually around 12 or 14 inches in thickness, consisting of 4 or 5 inches of concrete of 1-2-4 or a 1-2½-5 mixture. This is usually bedded on a base of well-packed cinders of a depth approximating 10 inches, and this base may consist of a bottom layer of approximately 4 inches of very coarse cinders, which acts as a sort of French drain under the walk, overlaid by 6 inches of well-packed fine cinders; or an approximate depth of 6 inches of ordinary cinders may be used, underlaid by a center channel of about 9 x 8 inch containing a line of 4-inch agricultural porous tile. This latter type is a great favorite with many of the leading garden designers, but the writer has found that the 2-inch layer of coarse cinders is usually sufficient and this is much more economic as well as an easier form of construction. Of course, if the entire garden needs a careful system of surface drainage, or both surface and bottom drainage, this center channel of extra depth underneath the walk surface offers a good chance for combining these essential features.

Aside from the two main types of walks mentioned, texture may also be secured from the type of brick employed; that is, rough or smooth; hard burned or soft, and new or second-hand brick.

### SURFACE PATTERN IN LAYING

The next, and, perhaps, to the average person, the all-important feature of the brick surface is the pattern employed in the brick-laying. Of course, it would be possible to duplicate all of the patterns used in brick wall construction, but to do this would necessitate the cutting of a great many bricks to form the accent spots furnished by the wall headers; and, as a consequence, in walk construction it is customary to use what in walk

Continued on page 418



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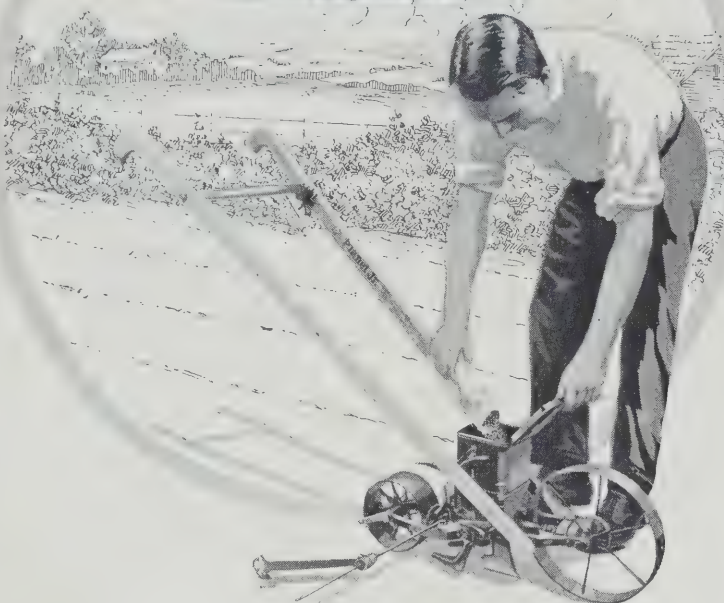
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## Bricklaying in garden ornament

Continued from page 416

work is known as stretcher or soldier courses: that is to say, the full length of the brick in either a longitudinal or transverse position. This rather limits the number of standard patterns and the ones most commonly used are the running bond, or continuous lengthwise use of brick, either across the walk or on axis, and the herring bone, or the basket pattern.

As can be seen from the illustrations, the herring bone may be used either as a very striking pattern with all joints at variance with the general direction of the walk; or it may be turned at a 45-degree angle so that the bricks run both across the walk and in a longitudinal direction.

It will be found that these patterns present a totally different appearance in accordance with whether the brick is laid on edge with wide joints or flat with narrow joints. My personal preference is for running bond on edge with the joints running in the same direction as the walk, and the flat position for most of the other patterns. A difference within the pattern or an overlaid pattern, as it were, may be secured by the use of brick of two different colors or texture but the difference should be slight indeed and care should be taken not to overdo the use of brick of several colors, as this is usually conducive to a flashy appearance, hardly in accordance with good taste or true artistry, and it is well to restrain oneself when tempted in this wise by the highly colored pages of brick catalogues.

The chief charm of a brick walk is an appearance of mellow age and simplicity; and too striking effects, save as occasional inserts, should be studiously avoided.

As may be seen from the illustrations, brick has many uses in general walk construction outside of the walk surface which is wholly composed of brick, and many pleasing effects may be secured by using brick with other material, either as panels combined with tile or heavy slate, or as a curbing for tile, flag stone or gravel.

With the small gravel walk, brick is usually used on end bedded deep into the stone or cinders; or edgewise on concrete runners; and for the very wide, old-fashioned or English type of gravel path, the brick may be used on end set diagonally as a walk curbing and a demarcation point between walk and flower border, or it may be set with a concrete grout lengthwise on edge to form a shallow gutter next to a grass edging.

With a flag walk, it may be used on edge crosswise set flush with the flag surface, and when used in this manner it has sufficient weight or breadth to balance nicely the effect of size and of the predominant color of the flagging.

### DRAINAGE AND JOINTS

Before closing, a brief word as to the size of joints and the importance as regards pattern. The average joint runs from quarter to a half inch, but may be increased from five-eighths to three-quarters to furnish a sort of pattern within the pattern, as is shown clearly in the illustrations on page 364, where the joint lines have been inked in solidly.

Surface drainage is of course an important feature and the walk may be either crowned slightly or pitched from one side to the other, and the water can be carried along the inside edge of the curbing, or, in the case of flush curbs, may be thrown free of the walk entirely into a grass or brick gutter.

There is a special type of gutter brick shown in the illustrations which was a frequent feature of the walks of our older gardens, and which is apparently not carried by the modern brick merchants, but can be made up specially if the quantity is sufficient or cost is not an essential feature.

As a final word, it should be noted that no matter how light the type of construction, the foundation should be prepared carefully and solidly, as this alone determines the life and the developed appearance of the brick surface after it has been walked on and passed through the winter. Also, it should be noted that if the expense of cutting many bricks is to be avoided a section of the pattern should be laid out either full size or at careful scale before attempting the foundation, as a slight change in pattern or in the manner of curb arrangement will affect the width of a brick walk by several inches.

For walks of any but the most careful and finished type, the most interesting texture can usually be secured by employing common labor, as with a little supervision any intelligent workman can lay brick quite handily.



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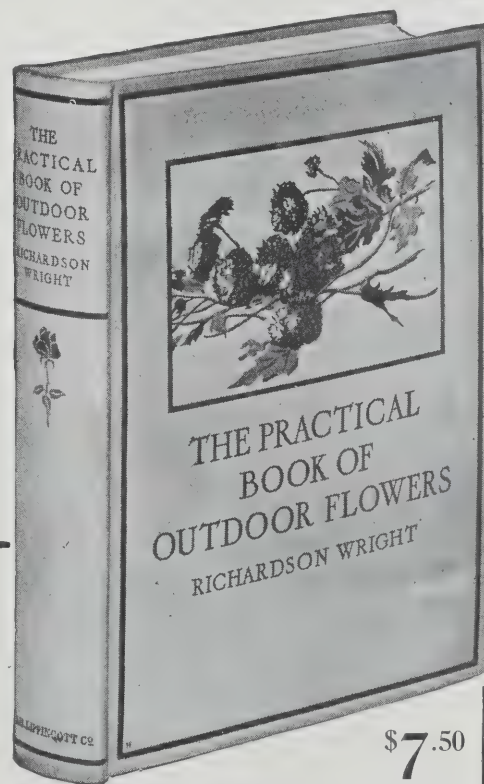
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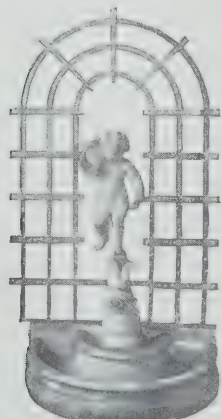
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## The ceramics of house building

Continued from page 385

in medieval and modern times, throughout Europe and England, the facing brick were selected out of the kiln because of their hardness or color effects. In inventive America, however, the matter of improving the brick as an artistic unit in the wall surface has been carried to an extent never before known in the world. The modern European countries have, to a certain degree, followed this practice, but have in no way succeeded to the extent which we enjoy in America. It is very natural that either the architect or the owner should from time to time demand of the brickmaker a product that will secure a little different effect in the wall surface. Consequently, the manufacturer has not only sought out the greatest possible number of clays burning the greatest possible number of colors, and mixed them in all sorts of ways, but has roughened the surface from the simplest mat to deep, jagged scorings that cast very perceptible shadows in order to produce the desired effects.

The reader must be perfectly familiar with the great range of color and texture effects which he has seen in various brick wall surfaces.

As these brick are laid in the wall with a mortar joint that, on an average, covers a seventh of the space, it may be seen how this mortar joint, by reason of its color or the smoothness or roughness of its surface, will greatly modify the color scheme of the whole wall surface. The fact is that the possibilities in the blending of brick colors in connection with the mortar joint, its general character and coloring, while developed beautifully by a number of American architects, have as yet never been thoroughly worked out, and offers a new problem for the artistic colorist in architecture. The decoration of a brick wall surface is a decoration that lasts the same as the decoration on your fine porcelain. It is a simpler and less refined form of the same thing. It is an example of what Lefevre, the French authority, calls the ceramics of building. There are, however, other types of brick which somewhat depart from this rule of simple, natural colors because they meet certain requirements in building—bricks which are treated with a glaze or enamel.

## Lengthening the life of brick

Continued from page 391

damp-proofing and decorating exterior brick masonry and concrete. The vehicles of these paints consist of a heat-treated China wood oil which is blended with a heat-treated linseed oil. China wood oil is highly prized for its waterproofing qualities but cannot be used alone for it sets too fast and the film becomes too hard. China wood oil when blended with linseed oil and given a heat treatment, makes a durable elastic and tough paint oil combination which is as moisture proof and alkali resistant as any oil films can be made. The pigment combination of brick and cement coatings is such that they produce films which are extremely hard and abrasion resisting, of a soft, dull, and artistic texture, and a surface finish which is readily cleansed by rain. Zinc oxide or zinc oxide and lead sulphate together with a high percentage of coarse inert pigment such as silica, asbestine and calcium carbonate represent the usual pigment combination of brick and cement coatings. In my opinion, a paint containing the vehicle and pigment combination just discussed, is the most suitable for protecting and decorating exterior brick surfaces from the standpoint of durability and general satisfaction.

New brick walls which have not thoroughly dried out should be neutralized with a solution of zinc sulphate as mentioned elsewhere in this article. The surface should then be given two or three days thoroughly to dry out. The same surface preparation should be given to the brickwork as usually given to other surfaces to be painted; that is, all loose and foreign matter removed and the surface otherwise made receptive for priming. For first class work three coats of paint are required. The priming coat should be rich in oil so as to seal the surface. Add one-half a gallon of raw linseed oil to each gallon of brick and cement coating for priming. Apply the material with stiff bristle flat wall brush, and where the surface is extremely rough, stipple and work the paint into the crevices so as to provide a uniform sealing coat. Allow 48 hours time for drying and apply a second coat of brick and cement coating as it comes from the can. Allow 24 hours for this coat to dry and apply the final coat of paint.

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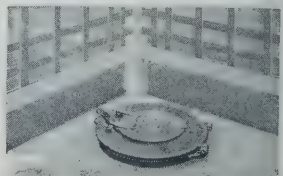
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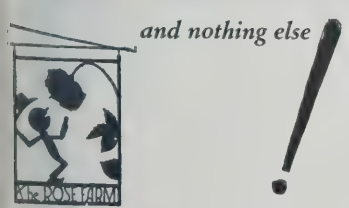


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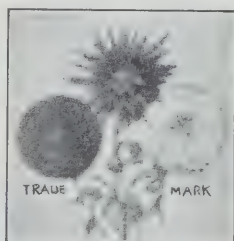
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## In the South

Continued from page 404

and every month after until June. Tuberose, too, can be planted now—the everblooming variety being the most satisfactory. They like a sunny exposure and a light sandy soil. Other bulbs such as Hyacinths, Tulips, Narcissus, Freesia, Iris, Calla, Easter, Tiger and Japan Lilies; Anemones, Ranunculus, and Oxalis may be put in as late as January, although they are usually put in during November and December.

Keep the Winter Grass cut, or if the lawn has been left as a Bermuda sod, get it free from weeds and other grass, level it, and enrich it with manure or cotton seed meal, using a little sand with either to hold the fertilizer from washing away and to enable you to roll the lawn smooth. Under trees, where grass will not grow, make a bed of English Ivy, planting cuttings of it now. It will run and form a lovely green bed where nothing but ferns would grow before. Ferns are good, but are likely to die down during the Winter, when used for bedding plants in the open.

Shade trees of all kinds can be planted in January, but Palms, unless grown in pots, should not be moved until much later. Among the most beautiful of shade trees for this section of the country is the Pecan. Use grafted stock; they grow so much faster than seedlings and the variety can be depended upon. While these can be set out in November and December, January and February are also good months, and when a grafted Pecan is but ten years old it is not only a good shade tree, but is bearing a crop of good nuts.

In the orchard new trees may be put out, but refrain from pruning or fertilizing until the very end of the month or even later. Do not remove the mulch too early, either, for cold snaps sometimes come as late as March 15, and fertilizing and working now will result in new growth or possibly blossoms, six weeks later. This might be just as the last cold spell comes, and will spoil the chance of having fruit next Summer.

Strawberries must be set out now if it has not been done earlier. The South is only beginning to realize what a wonderful Strawberry country it is.

Vegetables like Spinach, Mustard, Turnips, Ruta-baga, Carrots, Beets, Radishes, Leeks, Celery, Cress, Chervil, Parsley, Endive, Lettuce, Cabbage, Kohlrabi, Cauliflower, and Broccoli may be sown in a coldframe or other protected spot. Egg Plants, Peppers and Tomatoes can be started in a hot bed for later transplanting in the open.—ETHEL HUTSON.

## The Northeastern Section

Continued from page 394

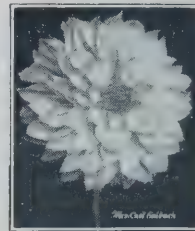
### WHAT MAKES A GOOD LAWN FERTILIZER?

The Experiment Station at Amherst, Mass., has a dozen plots under trial. One day forty lawn enthusiasts passed judgment on them. A lawn that had been fed cotton seed meal and bone fertilizer stood first; another which had a complete fertilizer of cotton seed meal, bonemeal, and potash stood second. The difference was slight, however, for nineteen of the forty voted for the complete fertilizer. One plot treated with lime and bonemeal was adjudged the poorest because of "too much Mouse-ear Chickweed and too much Clover." The second poorest had a dressing of compost once a month. The wood ash plot had a beautiful crop of White Clover about which one judge said it was the poorest plot of all. Sheep manure made a good but spotty growth. Recent studies in lawn management at Washington, D. C., too, show that liming in spring is a bad practice. Don't do it!

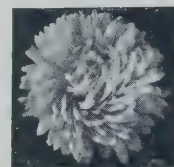
B. R. Leach, of the Japanese Beetle Laboratory, at Riverton, N. J., has been experimenting with poison in the soil to control the larvae of the beetle in lawns and putting greens. He has found that 500 to 3000 pounds per acre of acid arsenate of lead will kill and that it remains active in the soil for three years. Before the layman can use this treatment the manufacturer must label his arsenate of lead, acid, neutral or basic, whichever it is.

From Texas we learn that one garden enthusiast has Pampas Grass growing in the poultry yard for shade for the chickens. While trees cast more shade, there is no doubt but what a clump of Pampas Grass is attractive.

Experimental work done in India by the India Tea Association has definitely proven that the Tea plant requires an acid soil. Those few who want to grow Camellias, a close relative of the Tea, (and the Camellia is coming back into popularity) should not use a limestone soil nor add lime to the soil.—P. T. BARNES.



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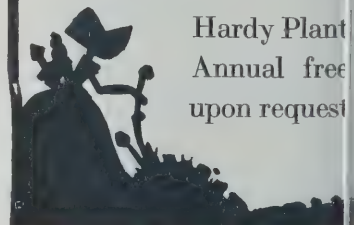
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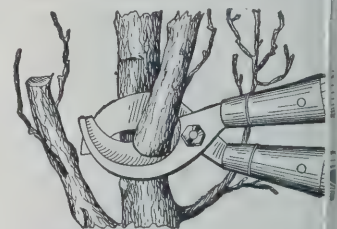
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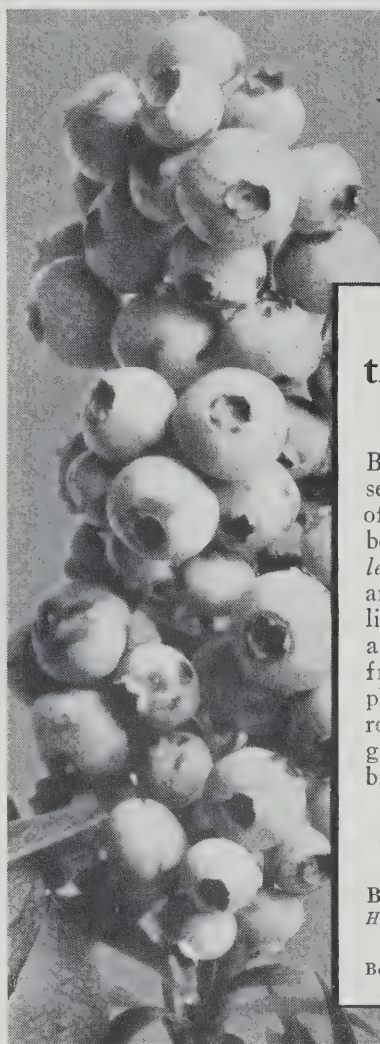
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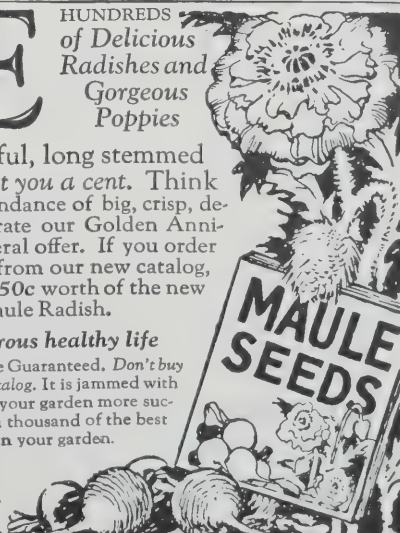
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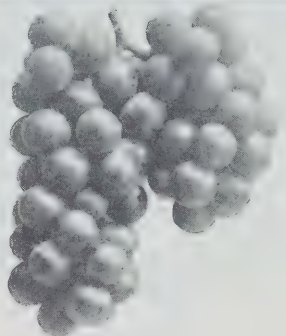
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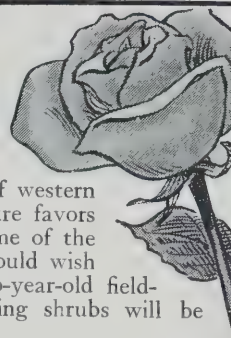
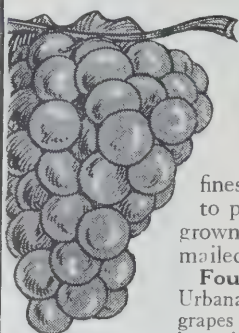
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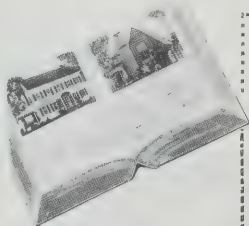
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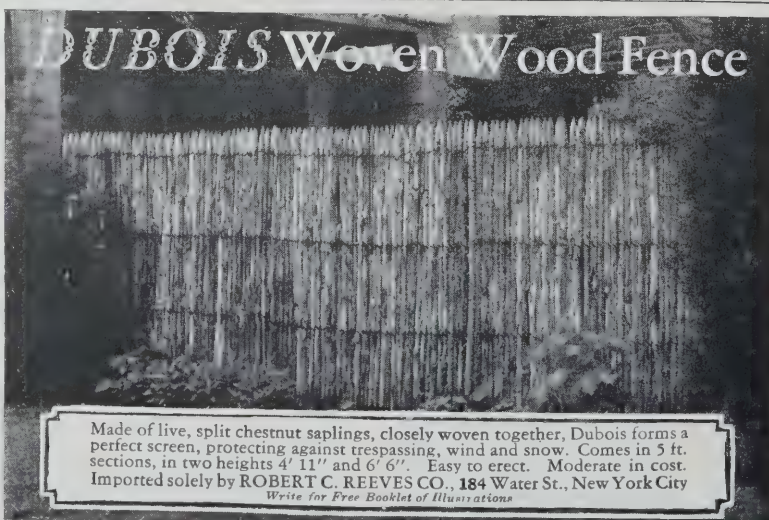
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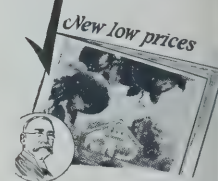
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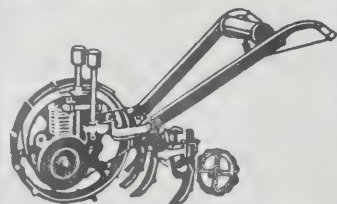
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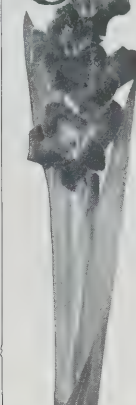
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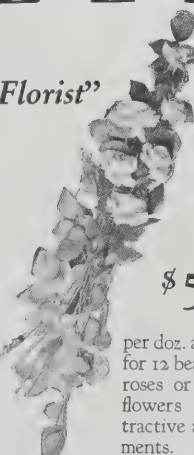
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# AN OPEN LETTER

To GARDEN & HOME BUILDER Readers

Dear Reader:—

The Editors of *World's Work* have adopted an audacious program for 1927 which will place the magazine far in advance of anything ever attempted before in the way of a current events periodical. While holding to the policies that have made it great, *World's Work* will be transformed in nearly every other respect beginning with the January issue.

In the first place, the greater *World's Work* makes its debut in a new dress—a strikingly original and radically different four-color cover, in which the famous American Eagle is retained. The magazine is printed throughout on a superior grade of paper insuring vivid reproduction for the unusual illustrations that are to accompany every article. No money will be spared in our effort to make the new *World's Work* everything we claim for it.

Inasmuch as *World's Work* is pre-eminently the magazine typifying these fast-changing times, it is going to chronicle and interpret the transformation that is almost overnight remaking America into a nation very different from anything we have ever seen before. The best writing talent from the Atlantic to the Pacific will take stock of these NEW United States, and show you how amazingly Americans have changed since the Armistice in their ways of thinking, living and doing business.

But *World's Work* will not stop there. It is going abroad to press into service the outstanding man, the most interesting personality in each of the larger countries, to write for us what he thinks of America and whither he believes we are headed. This is the *biggest story in the world* today, and the *biggest men* are going to help write that story.

*World's Work* has made a great reputation by its first publication of the memoirs or biographies of outstanding personalities. It first gave to the public the self-told stories of John D. Rockefeller, Andrew Carnegie, James J. Hill, Admiral Sims, Ambassador Morgenthau, Count Sergius Witte, Ambassador Walter H. Page, Viscount Grey, Secretary Houston and many others. The January issue contains an installment of Joseph Conrad's strangely fascinating private letters—sparkling gems of writing different from anything you would expect.

Another part of our program will bring to you authorized exclusive articles of the amazing wonders being created very quietly behind closed doors in our great research laboratories, the Vitaphone, the General Electric, the Western Electric and several others. Another feature will gather under our banner the leading explorers of our times. Still another will enlist for us as writers such men as Judge Gary, Professor W. Z. Ripley, Henry Ford and the heads of the six or seven leading American industries—and so we might go on.

We are intensely eager to introduce you to the NEW *World's Work*. We know you'll like it—can't help but like it. We offer you this NEW *World's Work* at practically half price and with a "money-back-if-not-delighted" guarantee. The coupon below is for your convenience. Will you please mail it to us before you forget?

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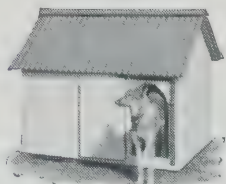
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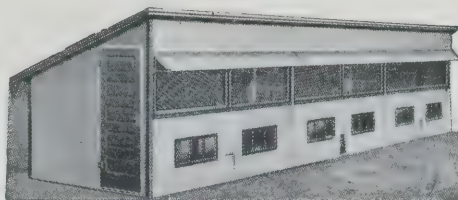
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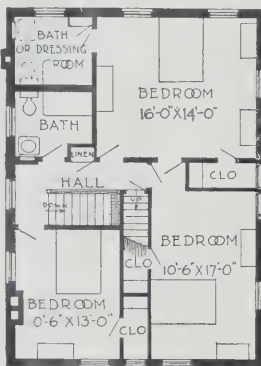


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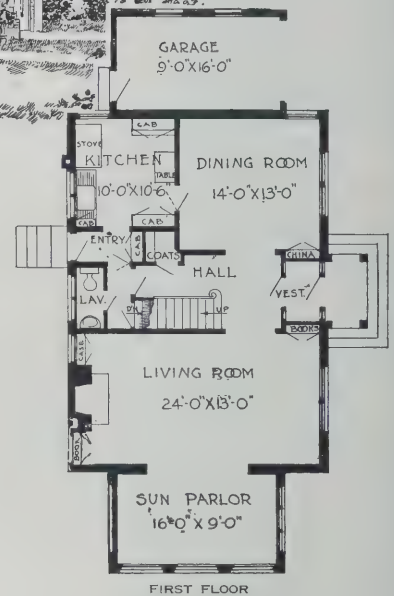


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# GARDEN & HOME BUILDER

FEBRUARY, 1927

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LUCILE PATTERSON

Boston

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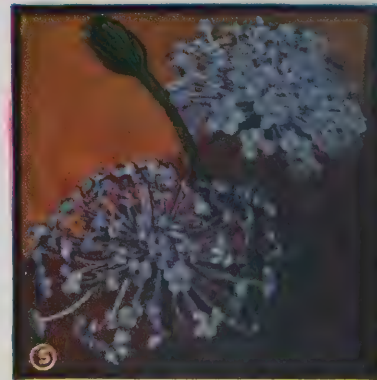
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Schling's New Hybrid Senecios  
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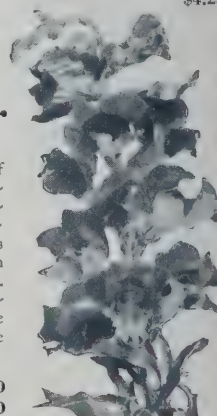
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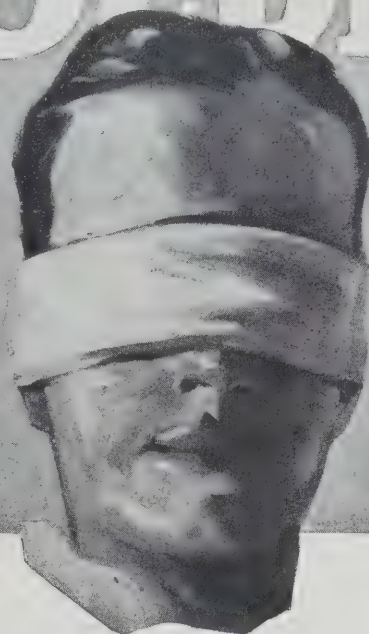
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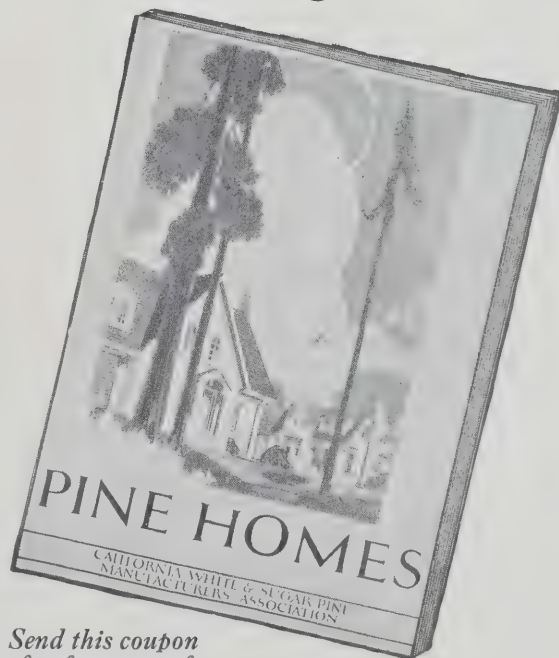
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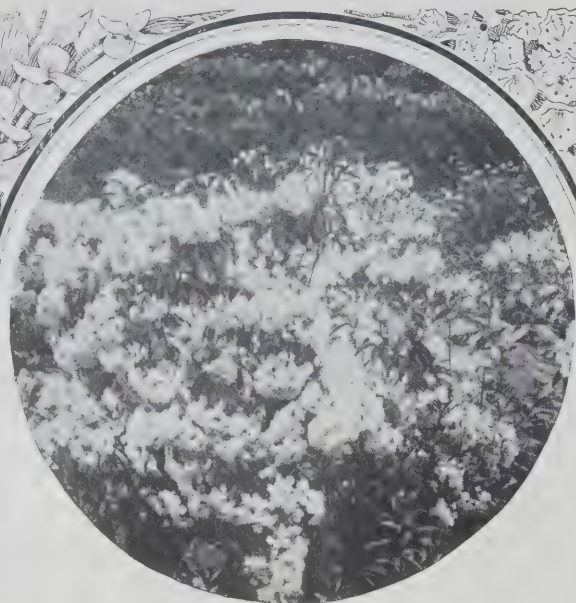
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Intermingled with the dwarf *A. calendulacea* or *A. canescens* just described above, *Rhododendron Catawbiense compacta* forms truly charming pictures affording great contrast of bright flowers and deep green foliage. It is especially adapted for foreground and does well in exposed, wind swept situations. I offer well-shaped, well-rooted plants as follows:

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All plants will be shipped with root systems securely encased in burlap

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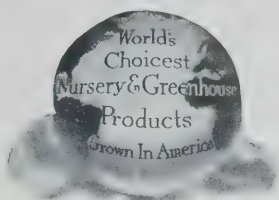
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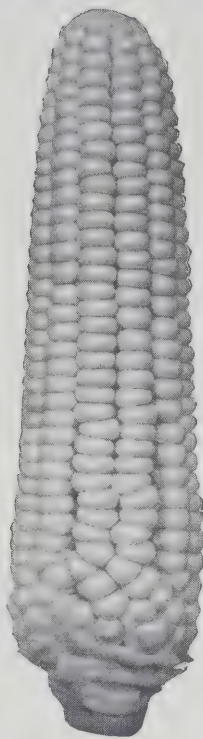
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Sanhican Gardens, Trenton, N. J.



Margaret Woodrow Wilson

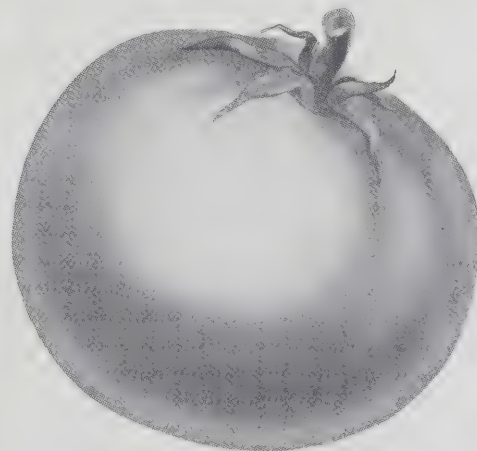
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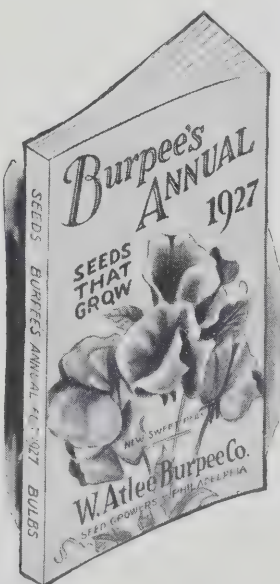
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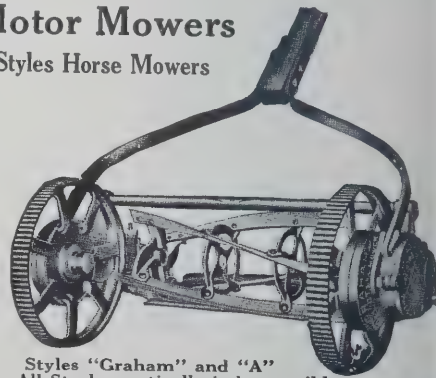
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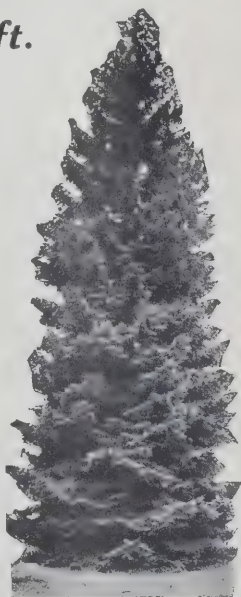
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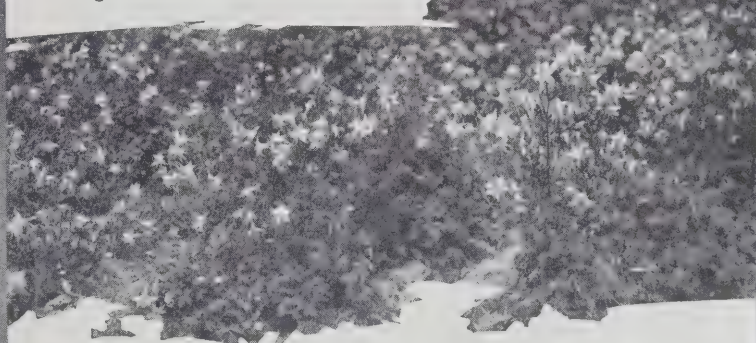
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FOR  
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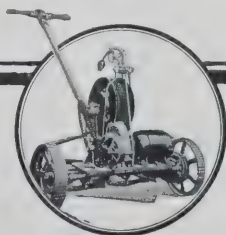
**SPRING'S** just over the hill. Time to get busy with the lawn.

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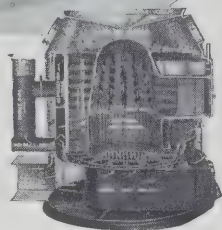




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Miss Taylor's book is profusely illustrated in both color and halftone, and contains actual samples of many of the finest modern Muralia papers, with discussion on the uses of each. Although the price of the book is twenty-five cents, you, as a reader of this magazine, may have it simply by sending the coupon with ten cents to cover postage. The book also contains a specification sheet from which our decorating department can help you still further. The service of this department is free.

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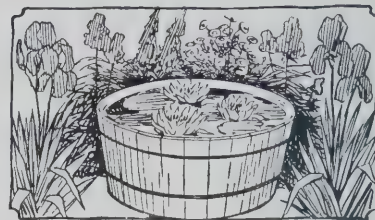
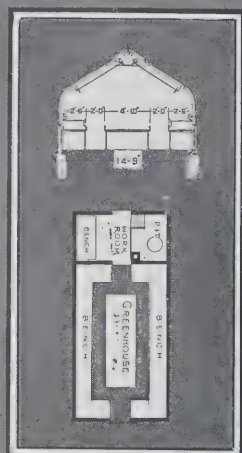
You can grow anything in it from parsley to tomatoes; violets to orchids; or melons to apricots.

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Send for special circular called "Owning Your Own Greenhouse," which gives you all the further facts you want to know about this house.

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You have longed for Waterlilies, but thought they needed a pool or a pond—so you have missed one of the garden's greatest joys.

Now you can have a Waterlily in even the smallest garden. All you need is a corner where the sun shines, and this Little Garden Collection, which includes

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All of these will be sent for \$6 in one package, express charges to be paid by purchaser.

A Waterlily pool or pond can be made the center of your garden—and the labor will be less than demanded by a bed of annuals. Hardy Lilies may remain in the pool all the year. Complete instructions for making a pool and caring for the plants are given in

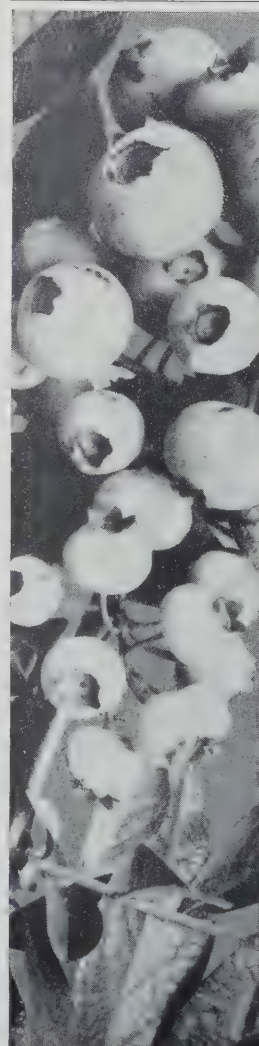
### Tricker's Waterlily Booklet

which shows red, blue, pink and yellow varieties in color, lists the best kinds for tub or pool culture, and also features hardy plants for a water garden. A copy will be sent to you on request.

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*All  
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Actual Size

**Carefully propagated  
nursery-grown varieties  
for your garden**

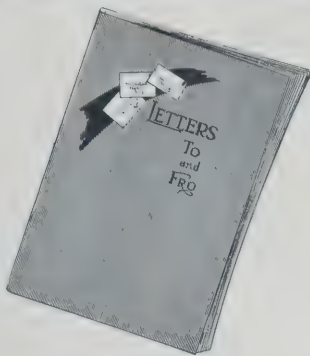
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These 6 packets are all seeds of our own introductions, and are among our most famous specialties—Ponderosa Tomato, Big Boston Lettuce, Early Scarlet Turnip Radish;—Invincible Asters, Brilliant Mixture Poppies and Giant Waved Spencer Sweet Peas. These, like all Henderson's seeds, are tested seeds.

Many of the accepted methods of testing seeds were originated by Peter Henderson three generations ago. These methods improved by 80 years of experience still safeguard the standard quality of Henderson's seeds.

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This is a book of 204 pages, with 16 beautiful color plates, 64 pages of rotogravure, and over a thousand illustrations direct from actual photographs of the results from Henderson's seeds.

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It is a complete garden book, and should be in the hands of every lover of the garden beautiful or bountiful.—*Clip the coupon now!*

### Every Empty Envelope Counts for Cash

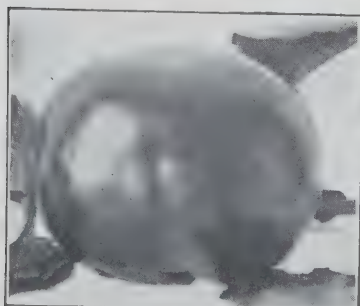
This special collection of Henderson's Tested Seeds comes to you enclosed in a coupon envelope which, emptied and returned to us, will be accepted as 25 cents cash payment on any order of a dollar or over.

**PETER HENDERSON & CO.**

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Early Scarlet  
Turnip Radish



Ponderosa Tomato



Big Boston  
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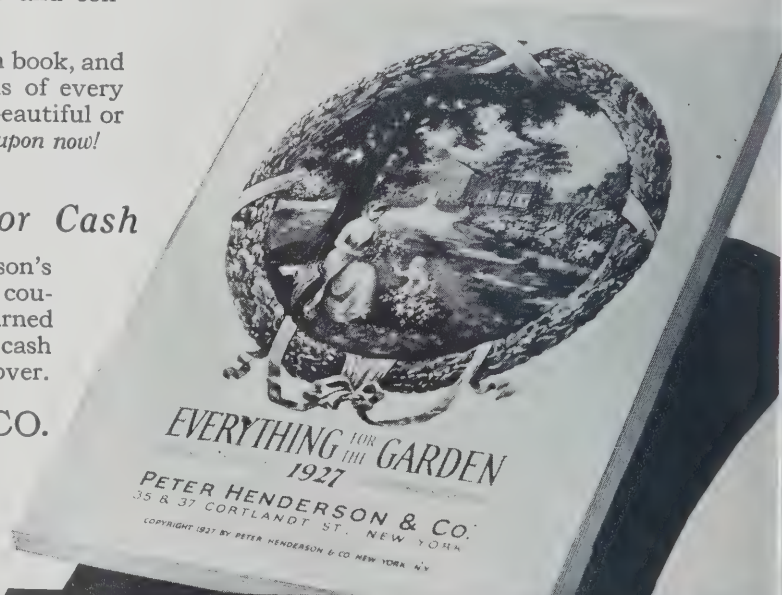
Giant Wave  
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Brilliant Mixture  
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G & HB-2

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# GARDEN & HOME BUILDER

VOLUME XLIV

F E B R U A R Y 1 9 2 7

NUMBER 6

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LEONARD BARRON, Editor

LUCY E. HUBBELL, Associate Editor

## FORECAST

Forehanded home owners begin as early as March to make their plans for summer living—and those who this year are considering a new summer cottage, or changes in the one they already have, will be delighted with the abundance of helpful suggestion in our forthcoming March issue, the Spring Building Number.

There is, first of all, the very attractive Garden & Home Builder Cabin, specially designed for our readers by Harold Butterfield, well known Architect, of which plans and specifications will be available at small cost. Benjamin F. Betts, Architect, in "Summer Homes by Hill and Sea" talks about the various styles of practical summer dwelling, which may be constructed at little cost, and he illustrates his text with drawings of the different types. As to furnishing the interior, Ellen D. Wangner contributes "Outfitting the Cottage or Cabin," in which she describes and illustrates all sorts of novel and ingenious devices for convenience and decoration.

March is the great Rose planting time and therefore, of course, Roses are featured. Prof. Hamblin of the Harvard Botanic Garden has been hunting the country over for old-fashioned Roses, and you will be surprised at how many he has found for you. These old-fashioned Roses have a charm of their own and quite different from the modern bedding kind, but those have their share of attention, too. Dr. J. Horace McFarland will tell about the Roses that are particularly effective in the early morning; J. H. Nicolas in "Roses to Live With the Year 'Round" tells us of something more than the mere flowering characteristics of the plants—a very helpful thing for the owner of the small garden. G. A. Stevens in a succinct and practical manner tells about "Making a Rose Garden." But it is not all Roses for the gardener: Prof. Richard T. Muller, of Amherst, tells of "The Little Greenhouse and Where it Goes." Olive Hyde Foster gives us "Hedges, Boundaries, and Backgrounds." By no means of least interest is the monthly work in the garden in which Mr. T. A. Weston comes with his inspiring and stimulating message.

DOUBLEDAY, PAGE & COMPANY, Garden City, N. Y.

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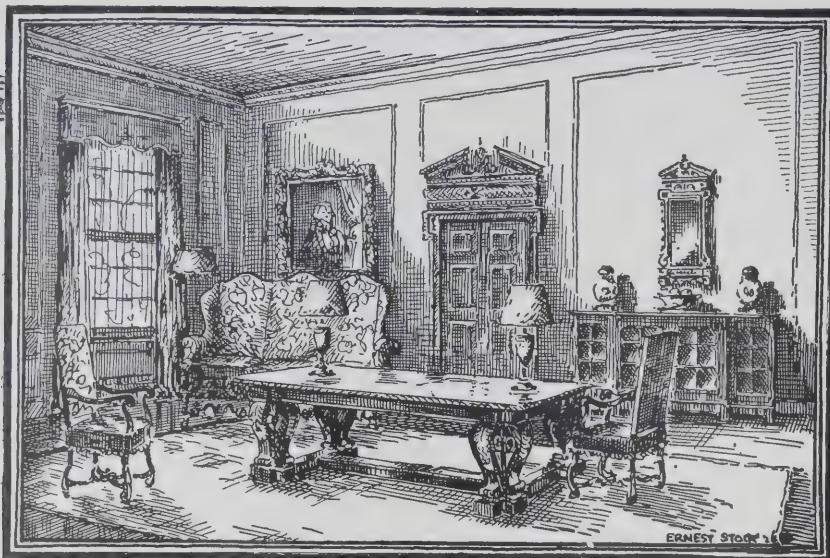
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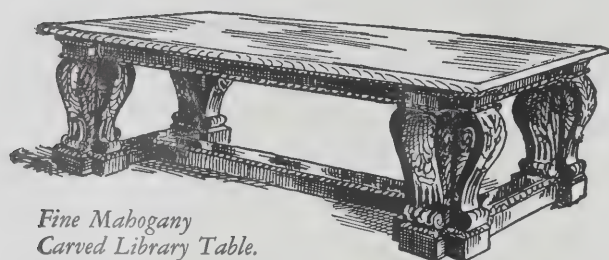




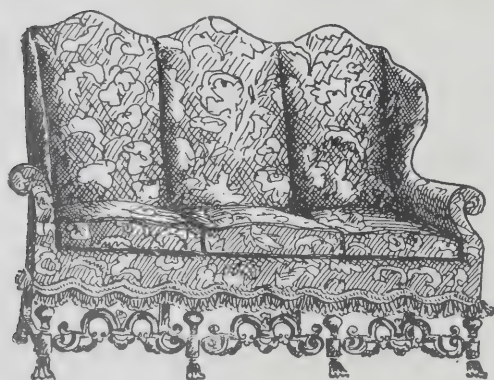
*Walnut formal  
Arm Chair with  
upholstered seat  
and back.*



# The ENGLISH LIBRARY



*Fine Mahogany  
Carved Library Table.*



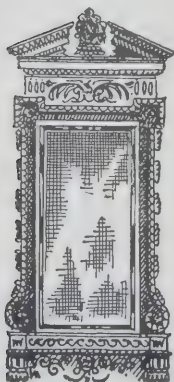
*Walnut Charles II  
Sofa. Loose down  
cushions.*

In every home—modest or pretentious—there is a room whose cordial atmosphere makes it the intimate gathering place of the family and the favored rendezvous of guests.

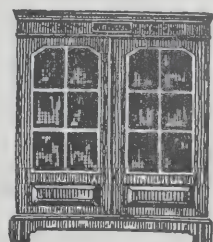
The complete charm of such a room is founded upon its furnishings—furnishings of artistic and harmonious mien which more often are wisely and tastefully acquired one by one rather than purchased as an entire ensemble.

The individual pieces of the English Library illustrated here may be purchased either severally or collectively at relatively moderate prices.

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and Gilt  
carved  
Mirror.*



*Mahogany  
two section  
Bookcase.*



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# GARDEN HOME BUILDER

## NEWS AND COMMENT

### *Beetle Quarantines and Plant Business*

Heretofore the Japanese beetle has been a pest of comparatively slight importance over a restricted area in the vicinity of Philadelphia. Now it appears to be assuming rapidly the proportions of a national problem. Viewed from one angle there is nothing very surprising in that; for some years we have been told by those best qualified to prophesy that the time would surely come when this insect, having already gained a real foothold, would become so generally distributed as to render futile further attempts to exterminate or geographically control it. Nor, for that matter, is such an outlook cause for hysterics or any exceptional alarm. Referring to infestations, by the apple tree tent caterpillar in particular but by all sorts of insect pest in general, Prof. G. W. Herrick of Cornell University, at a meeting of the New York State Horticultural Society in January of last year explained the natural course of events in these words:

"It is a well-established fact that no one species of animal or plant can hold the ascendancy over others of its kind for any great length of time. The forces of nature, if left to themselves, tend toward a state of equilibrium. If an insect becomes abnormally abundant for a time certain natural forces, such as climatic conditions, parasitic and predaceous insects, birds and fungous diseases attack it from all quarters and reduce it to normal numbers. . . . It is just this well established law of nature that always holds out the hope to us that, no matter what new pest comes to us and no matter how much of a scourge it may be for a time, the forces of nature will begin to act and will eventually bring about a balance so that this pest will be reduced to more or less normal conditions. This has happened within our knowledge again and again.

"When the Colorado potato beetle came surging over the country in the 60's and 70's from its home in the foothills of the Rocky Mountains, everyone thought it was going to utterly wipe out the potato as a crop and perhaps attack other crops as well. We of today can hardly realize the consternation in the minds of the people over the ravages of that insect. . . . So it was with the Rocky Mountain locust in the 70's. . . . The famous brown-tail moth introduced into New England some thirty-odd years ago and which, for several years, caused much consternation, appears to have already struck a balance. People in the South thought that the Mexican cotton boll weevil was going to wipe out the business of growing cotton in this country and yet the season of 1925 has just closed with the second largest cotton crop in the history of the United States. . . .

"This may be dangerous doctrine for an entomologist to promulgate and I want to assure you that the millenium is not as near at hand as my argument might seem to indicate—it isn't quite time yet to throw away your sprayers and dusters and depend on the forces of nature to hold these pests in charge.

"My idea is simply to illustrate a general natural law and to show that there isn't any real cause to become panic-stricken when a new native insect pest suddenly shows up or when one is introduced from a foreign country."



But, getting back to the Japanese beetle, the really astonishing thing is that its new and growing importance is due less to the rapidity of its spread and the nature and extent of its depredations, than to the effect upon horticulture of the regulative measures that are being employed in the apparently hopeless task of keeping it from spreading.

For just ten years State and Federal forces have been working and spending large appropriations in the endeavor to keep the insect within a designated area, which, however, has had to be enlarged each year. While this work has included scouting (so as to keep track of the inevitable spread of the beetle) and some investigation of methods of fighting it, by far the greater part has been regulative, involving the inspection of nurseries and other plant-growing establishments and all products grown on them, and the certifying of certain of these materials which, under severe and complicated restrictions, are permitted to leave the so-called "beetle territory." Whereas, in the words of one large plant grower located in the quarantined area, "the actual damage done to us by the beetle has probably not exceeded a few dollars a year, the cost of the precautions we have been required to take, the extra work demanded in complying with the regulations and the curtailment of our business through inability to ship many products out of the area, combine to represent losses of thousands of dollars." Naturally these losses have, where possible, had to be recouped—and that means passing the extra cost along to the consumer who, also, has suffered the inconvenience (if located outside the quarantine district) of not being able to secure many of the materials that the quarantined growers have to offer but are not permitted to ship.

This ban on the business in horticultural products (vegetables and other food materials as well as fruit stocks and orna-

mentals) is threatening to become more and more serious. On October 11 last,—after a somewhat perfunctory hearing at which the Department of Agriculture officials present approved the step; the nurserymen, and other horticulturists said nothing; and the general public (including the gardening fraternity) was not represented—the boundaries of the quarantined area were again extended, this time to take in all of New Jersey, Nassau County, N. Y., all of New York City and part of Westchester County in New York, and eastern Pennsylvania about as far as Harrisburg, in addition to a portion of Delaware already involved. By this extension the number of horticultural shippers brought under the regulations was increased by nearly 100 per cent. to some 3,000 establishments. Of these some 500 or more are large concerns doing a national business. Moreover, a number of them are just bringing to saleable maturity, after a long hard struggle and a heavy investment, their first crops of certain ornamental trees, shrubs and plants of which our former foreign supplies were cut off by Quarantine 37 and which these growers have undertaken to try to grow at the suggestion of, and with the approval and encouragement of, the same Department of Agriculture that is now extending its domestic quarantines so as to restrict the distribution of these plants about the country!



As far as vegetables and farm products are concerned, this extension tends to simplify matters, since it brings both the producing areas in New Jersey and the great New York City markets within the quarantined area within which shipping can be done without hindrance. But the territory already involved and that directly threatened by the next extension include within their borders many important nurseries and growers to which other parts of the country must look for valuable and needed products.

To what extent can there be logically carried the maintenance of a quarantine that interferes with this sort of plant commerce, especially when it confessedly is but a temporary expedient, a mere deterrent of the inevitable general distribution of the pest?

And after all, how serious is the Japanese beetle? Speaking in Poughkeepsie, N. Y., last February, Mr. Loren B. Smith, who is in charge of the beetle work in the heart of the infested area and who prob-

*Continued on page 516*





IN THE VICTORY GARDEN AT NEWTON, MASS.

*A lattice screen divides the formal flower garden from the drying yard to which entrance is had through a handsome white wooden gate. Flowers here in profusion follow in a succession of color harmonies from spring till fall. Details of the design and plants used may be found, with other pictures, on pages 458-459*





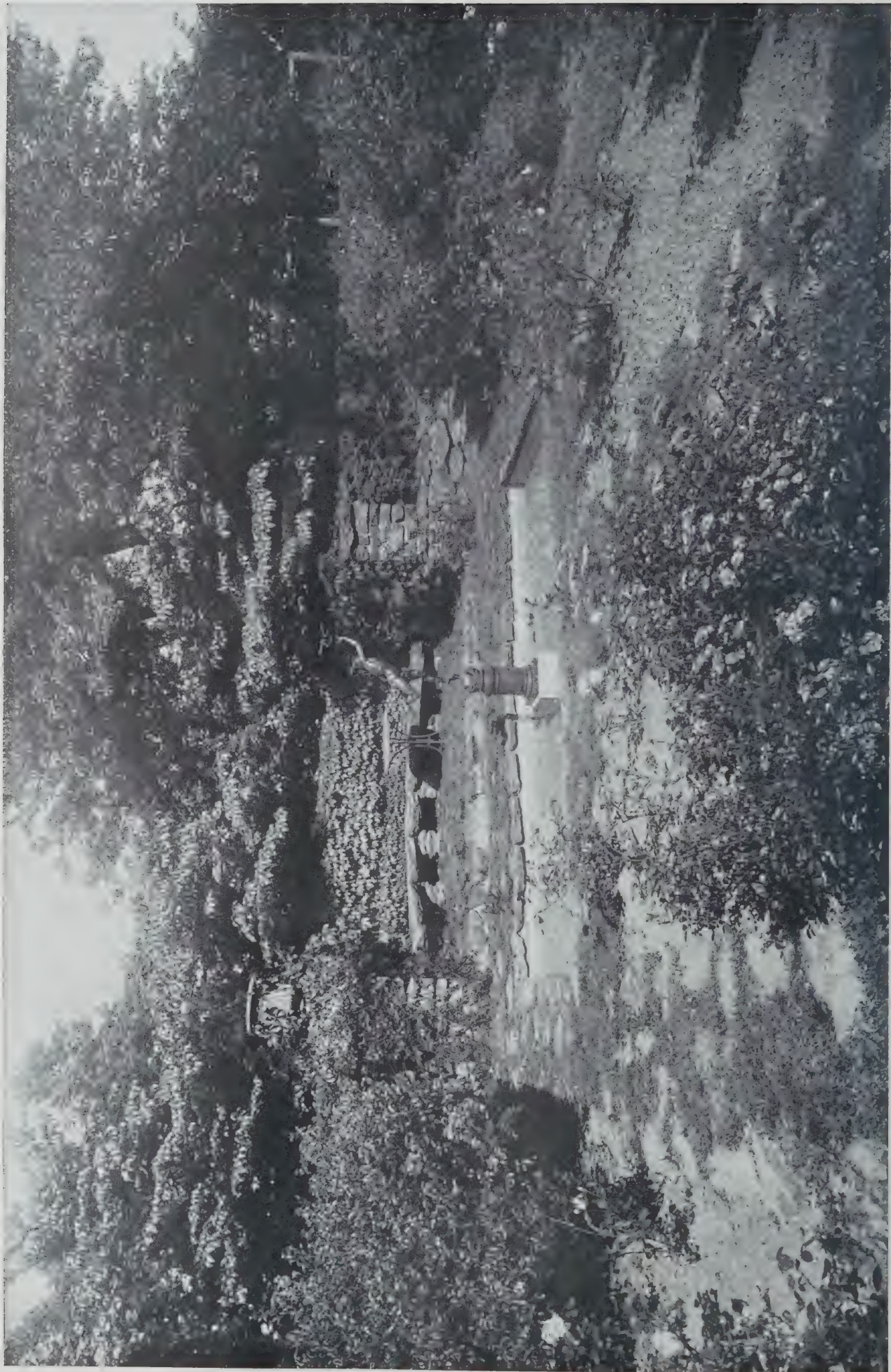
John Wallace Gillies, Photo.

#### MAN'S ARTISTRY WITH WATER

*Entirely artificial is this gully and pool, the work of Ferruccio Vitale on the estate of L. V. Lockwood, of which more views are given on page 453. Each stone in*

*the composition was moved into position by hand, and it is only by such painstaking care that the garden builder can successfully simulate nature's own work*





Photograph by John Wallace Gillies

#### A SUNKEN ROSE GARDEN

*A suitable setting for the rose garden adds materially to its general interest at times when the Roses are not en fête, as here in the gardens of Mr. W. G. Gallohur at Scarsdale, New York, where*

*Chas. W. Leavitt & Son, Landscape Architects, have made a very happy combination. A grass terrace adjacent to the house leads into the sunken rose garden, with its dry wall at the rear planted with*

*rock plants and bowered in Boston Ivy. Dogwoods are seen beyond the wall, and a large old Apple tree (to the right) is another special feature. The statue in the formal pool is Mercury*





*The Evergreen Garden at Country Life Press, where Garden & Home Builder is edited and printed. This is but one of the*

*special gardens that surround the offices and holds a rare collection of dwarf coniferous evergreens, and of Yews, etc.*

*Be an individual and make a  
bold feature of the plants you like most*

## The charm of special gardens

OLIVE HYDE FOSTER

*Photographs by Harry G. Healy, Mattie Edwards Hewitt, and others*

To-day, when originality counts more than ever before in the development of a garden, and when we are getting farther and farther from mere conventional design, one of the most satisfactory ways of achieving unusual as well as artistic effects is by means of the special garden. Where people have plenty of ground, this idea can be effectively carried out in a series of gardens, connected by charming walks made interesting in themselves by special treatments, which, however, cannot be gone into at this time. But where space is more or less limited, either in actual area or in possibilities, the special garden has a value as well as a charm all its own.

"Doing the best you can, with what you have, where you are," I believe was Roosevelt's definition of efficiency; and the person with unusual conditions will do well to resolutely put aside all preconceived ideas of what a garden should be—or what he would like to make it—and proceed to use all the facilities available in producing the most effective results possible with the physical environment.

### THE HILL GARDEN

In hilly country, where stony ground may restrict actual garden space, a comparatively small plot could be cleared, nestling close to the house, where it would be visible from living-room or dining-room windows. Planted with the old-fashioned perennials, many of which are

in high favor again to-day, and selected with reference to succession of bloom from early spring to late autumn, its limitations would be entirely overlooked in its charm.



*A small corner of a garden in the Japanese miniature landscape style offers opportunity for odd and rare plants*

### THE ROCK GARDEN

A little farther away could be planned a delightful natural little rock garden. Stones could be reset where necessary to make desired steps, as well as to provide the suitable pockets for the required soil to furnish the particular kind of food needed by the different rock plants; also to have these pockets so shaped as to hold the moisture instead of letting the rainfall either run away or evaporate, as the wrong placing of the rocks would otherwise do. Specially made rock gardens are never properly constructed by simply dumping a few loads of stone on the ground, and attempting to cover with a layer of earth. Instead, it must be built from the bottom up, arranging the stones a layer at a time, and filling in the crevices with good (generally woodland) soil, and then placing the second layer of stones in between the first layer instead of directly on top. Attention must also be given to unobstructed drainage, at a slant to lead toward the heart of the garden.

Special trees, shrubs, vines, and plants from all parts of the world are available from special nurserymen, and will make a spot of endless delight; but just as lovely effects can be secured with local, inexpensive material, the interest then being aroused by actual ground arrangement, color scheme and grouping. As mentioned before, possible succession of bloom





*Water plants are made at home in this artificial formal tank with a background of rock wall. Home of Mr. Robert Glendenning, Chestnut Hill, Pa.*

with the right kind of evergreens, will make it beautiful the year through.

#### THE BULB GARDEN

A bulb garden is possible almost anywhere, and under almost any conditions, although I always prefer the one designed to start blooming before the snow has entirely disappeared. This I have often had on Long Island, where the Snowdrops, Scillas, Chionodoxas, Grape Hyacinths and Crocus follow each other quickly when not all in bloom at once, and are very soon replaced by the Early Tulips, the Daffodils, Narcissus and then the magnificent late Darwin, Rembrandt and Breeder Tulips.

The ground which has been closely planted with the various bulbs which remain undisturbed, can be used for a second special garden. When the last flowers have passed, the foliage can be laid flat in a shallow trench, covered with the soil, and left while the bulbs are maturing. Over the top, however, the shallow rooted annuals can be sown, which will start to bloom in a few weeks, and often last up to frost. Poppies, Cornflowers, annual Larkspur, annual Lupin, Marigolds of all kinds, Snapdragon, Gaillardia, Petunia, Nasturtium, Zinnia—and many more are fine for such bedding.

Late in the fall, however, with the annuals out of the way the ground should be replenished with a mulch of well-rotted manure, for the constantly increasing bulbs must be kept well nourished.

#### THE DAHLIA GARDEN

A fine Dahlia garden for the second half of the season is easily possible on the same ground (instead of the annuals),



*Where more space is available a completely natural setting for aquatics is better, of course. Olmstead Park, Boston, Massachusetts*

if the Tulips are removed after the yellowing leaves show the bulbs are maturing properly, and the Dahlia tubers set at the proper depth and space apart. One city yard I have visited, in a space only 15 x 30 feet, produces hundreds of fine Tulips in early spring, and then by June is ready to be planted again with about 50 of the finest Dahlias obtainable. These prize-winning

specimens bloom up to frost, when they are removed, dried for storage, and the Tulips put back at once, the surface being covered with a thick layer of cow manure, thoroughly rotted, to restore the depleted soil. The Tulips, being rather deeply set, are not injured in the spring when the fertilizer is lightly worked into the ground to increase the humus. Thus on an especially small plot the owners, who are away during mid-summer, can each spring and fall have the unique pleasure of entirely different forms of loveliness.

#### THE IRIS GARDEN

An Iris garden can be made a joy from about the end of March to early July by again considering that matter of succession of bloom. Few people, I believe, realize the length of flowering season obtainable with a little care.

The early dwarf types, *pumila* and *cristata*, often have blooms barely an inch in diameter. Coming in many named varieties, and most of the Iris shades, they can be bought as low as 25 cents apiece, and are splendid at the front of the border.

The lovely German Iris which comes a little later, forms the largest group, and is probably the greatest favorite. It comes in almost every color and combination of colors excepting red, and at about the price named (or a little higher) varieties can be found for early and late bloom, lasting pretty well through June. Moreover, several varieties often flower a second time in the autumn.

Then both the Siberian and the Oriental come in after the Germanica gets into full swing, and form a charming contrast in both flower and foliage; and about the time they are all through, or a little

*Continued on page 502*



*The Rock Garden is the plant collector's jewel box, where hundreds of individual*

*plants will be quite at home. Garden of Mrs. L. B. Wilder, Bronxville, N. Y.*



*You will save time, seed, and labor  
by using this chart for this season's crops*

# Vegetable gardening on a time schedule basis

ADOLPH KRUHM

The biggest factor in the garden is time. All experiments are costly and the high pressure gardener must cash in on the experience of others.

It does not take any longer to grow the most thoroughbred varieties yielding the highest quality food than it does to grow favorites of old standing, but of only mediocre quality.

It is less work to sow fewer seeds. The rows of most home gardens are literally

choked with seedlings making life a trial for all. Sowing the correct amount of seed means a distinct saving of effort otherwise spent in "thinning out."

Sowing the best sorts for given purposes, in quantities sufficient to insure ample crops, and having these crops mature so as to provide a continuous supply in prime condition at a definite time is efficient gardening; and such is the purpose of the schedule offered herewith.

Of course, allowance must be made by individuals for slight variations in behavior of varieties due to differences in soil, season, and other conditions beyond control. But the varieties suggested have never failed to fill fair expectations. The promises made are based on actual records kept for a period of over twenty years and covering a wide range of territory. The economical use of the available garden area is shown by the chart on next page.

| CLASS AND VARIETIES                                                                                                    | SPACE TO BE PLANTED                                             | SEEDS REQUIRED                                | WHEN TO SOW                                                              | CROP READY DAYS FROM SOWING | ANTICIPATED YIELD                                                    | GENERAL CULTURE                                                                                                                                         |
|------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------|-----------------------------------------------|--------------------------------------------------------------------------|-----------------------------|----------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Beans, Bush</b><br>Bountiful } (Green Podded)<br>Full Measure }<br>Sure Crop Wax } (Yellow Podded)<br>Brittle Wax } | 30 ft. row,<br>5 times                                          | 1 pkt. each<br>or<br>1 lb. each<br>of any two | May 15 and every<br>other week up to<br>July 15                          | 60                          | 1 qt. to 2 ft. running row                                           | Rows 2 ft. apart, seeds 4 in. apart; cover 2 in. deep. Hill slightly; never cultivate while wet                                                         |
| <b>Beans, Lima</b><br>Fordhook Bush<br>Burpee Improved Bush<br>Leviathan Pole<br>Giant Podded Pole                     | 50 ft. row each<br>25 hills each                                | 1/2 lb. each                                  | May 20<br>June 1                                                         | 75<br>85<br>100<br>110      | 25-30 qts. pods.<br>40 qts. pods<br>50 qts. pods                     | Rows 3 ft. apart, seeds 6 in. apart, eye down, 2 in. deep. 6 seeds per hill, also eye down, reduce to three strongest plants                            |
| <b>Beets</b><br>Detroit Dark Red<br>Eclipse<br>Early Model<br>Half Long Blood<br>Swiss Chard, Lucullus                 | 20-25 ft. row!<br>each<br>15 ft. row                            | 1 pkt. each                                   | One row middle of<br>April. Additional<br>row every ten days             | 60<br>55<br>70<br>75<br>85  | 30 to 40 to every ten ft.<br>Several bushels Greens                  | Sow thinly; press soil down firmly; thin to 3 in. deep. Use while quite young. Plants 10 to 12 in. apart                                                |
| <b>Brussels Sprouts</b><br>Long Island Half Dwarf                                                                      | 100 plants                                                      | 1 pkt.                                        | 50 plants twice—<br>May 15, June 1                                       | 100                         | 1 qt. per plant                                                      | Plant 2 ft. apart. Late crop improved by frost                                                                                                          |
| <b>Cabbage</b><br>Earliest Golden Acre<br>Copenhagen Market<br>Premium Flat Dutch<br>Chinese Wong Bok (Salad)          | 25 plants<br>25 "<br>50 "<br>50 "                               | 1 pkt. each                                   | March 15 under<br>glass<br>May 15 outdoors<br>July 15 outdoors           | 80<br>95<br>110<br>75       | head from every 2 ft. of<br>row<br>50 heads from 25 ft. row          | Plant outdoors end of April. Use first because poor keepers. Plants 2 to 2 1/2 ft. apart each way. Do not transplant but thin in row                    |
| <b>Carrots</b><br>Perfect Forcing<br>Chantenay or Model<br>Danvers Half Long                                           | 30 ft. row<br>40 "<br>50 "                                      | 1 pkt.<br>1 pkt.<br>1/2 oz.                   | April 15<br>May 1<br>June 1                                              | 45<br>70<br>90              | 30 to 40 roots from 10 ft.<br>of row                                 | Thin to 3 in. in row<br>Thin to 4 or 5 in. in row                                                                                                       |
| <b>Celery</b><br>Golden Self Blanching<br>Giant Pascal                                                                 | 100 ft. row<br>100 "                                            | 1 pkt. each                                   | March 1                                                                  | 125<br>150                  | 175 stalks<br>150 stalks                                             | Set plants 6 in. apart; hill when fully developed; but not when wet                                                                                     |
| <b>Chicory</b><br>Witloof or French Endive                                                                             | 50 ft.                                                          | 1 pkt.                                        | April 15                                                                 | 200-250                     | About 10 lbs. Salad                                                  | Dig roots October 15. Plant in boxes in cellar to force for Thanksgiving                                                                                |
| <b>Corn, Sweet</b><br>Independence<br>Golden Bantam<br>Howling Mob<br>Golden Evergreen                                 | 50 ft. of each<br>kind                                          | 1/2 lb. each                                  | May 15<br>June 1, 1/2 June 15<br>June 15<br>June 1                       | 60<br>80<br>95<br>100       | Two ears each plant<br>7 in. ears<br>8 in. "<br>10 in. "<br>12 in. " | Rows 2 1/2 ft. apart. Drop seeds 4 in. apart, cover 2 in. deep<br>Rows 3 ft. apart. Thin plants to stand<br>12 in. apart in row. Hill to support stalks |
| <b>Cucumber</b><br>Early Fortune<br>Davis Perfect                                                                      | 12 hills each                                                   | 1 pkt. each                                   | June 1                                                                   | 60<br>70                    | 12 to 14 per hill<br>8 to 10 "                                       | Hills 3 ft. apart. Scatter 8-10 seeds per hill. Reduce to 3                                                                                             |
| <b>Endive</b><br>Giant Fringed                                                                                         | 50 ft. row                                                      | 1 pkt.                                        | 1/2 April 15, 1/2 July 15                                                | 60                          | 1 plant to ft. of row                                                | Thin plants to foot in row. Tie up to bleach but untie after rains.                                                                                     |
| <b>Egg Plant</b><br>Black Beauty                                                                                       | 30 ft. row (15<br>plants)                                       | 1 pkt.                                        | March 1 under glass                                                      | 150                         | 2 to 3 fruits per plant                                              | Set plants 2 ft. apart in rich soil                                                                                                                     |
| <b>Kale</b><br>Dwarf Curled Scotch                                                                                     | 50 ft. row                                                      | 1 pkt.                                        | August 1                                                                 | 100                         | 50 plants (5 bu.)                                                    | Sow thinly, cover lightly, thin out to 1 ft.                                                                                                            |
| <b>Kohlrabi</b><br>Early White Vienna                                                                                  | 50 ft. row                                                      | 1 pkt.                                        | 10 ft. row every<br>other week April 15<br>to July 1                     | 50                          | 4 roots to 1 ft.                                                     | Handle like Radish or Turnip                                                                                                                            |
| <b>Lettuce</b><br>Black Seed Simpson<br>Wayahead<br>California Cream Butter<br>Mignonette<br>New York or Wonderful     | 2-10 ft. rows<br>20 ft. row<br>20 ft. "<br>30 ft. "<br>20 ft. " | 1 pkt. each                                   | April 1-15<br>April 15<br>May 1<br>1/2 May 15,<br>1/2 August 15<br>May 1 | 50<br>60<br>65<br>60<br>80  | 1 good head to 1 ft. row                                             | Short rows often. Sow thinly, cover lightly and thin out to 10 to 12 in. in row                                                                         |



| CLASS AND VARIETIES                                                                         | SPACE TO BE PLANTED                                                | SEEDS REQUIRED                             | WHEN TO SOW                                                                    | CROP READY DAYS FROM SOWING    | ANTICIPATED YIELD                                                                                             | GENERAL CULTURE                                                                                                                                         |
|---------------------------------------------------------------------------------------------|--------------------------------------------------------------------|--------------------------------------------|--------------------------------------------------------------------------------|--------------------------------|---------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Musk Melon</b><br>Emerald Gem, (Green flesh)<br>Burrell's Gem (Salmon flesh)             | 12 hills<br>12 "                                                   | 1 pkt. each                                | June 1                                                                         | 90<br>100                      | 10 to 12 fruits per hill                                                                                      | Handle exactly like Cucumber                                                                                                                            |
| <b>Okra</b><br>White Velvet                                                                 | 12 plants                                                          | 1 pkt.                                     | May 15                                                                         | 75                             | 12 to 15 pods per plant                                                                                       | Sow and cultivate like Sweet Corn                                                                                                                       |
| <b>Onion</b><br>White Portugal<br>Yellow Globe Danvers<br>Red Southport Globe<br>Prizetaker | 50 ft. sets<br>30 ft. seeds<br>30 ft. row each<br>kind             | 1 lb. sets<br>1 pkt. seeds<br>1 pkt. each  | April 1<br>April 15<br>April 15-20                                             | 60<br>85<br>90<br>100<br>110   | 200 scallions<br>25 lbs. bulbs<br>35 " "<br>45 " "<br>40 " "                                                  | Sow in rows 18 in. to 2 ft. apart. Cover 1/2 inch; thin seedlings to 4 in. Weed and hoe freely and frequently                                           |
| <b>Parsley</b><br>Dwarf Perfection                                                          | 20 ft.                                                             | 1 pkt.                                     | April 15                                                                       | 75-90                          | Continuous Supply                                                                                             | Soak seeds over night. Sow like Lettuce                                                                                                                 |
| <b>Parsnip</b><br>Hollow Crown                                                              | 50 ft.                                                             | 1/2 oz.                                    | May 1                                                                          | 120                            | 10-12 doz. roots                                                                                              | Thin out to stand 4 in. apart. Quite hardy                                                                                                              |
| <b>Peas</b><br>Market Surprise<br>Little Marvel<br>Thomas Laxton<br>Alderman<br>Potlach     | 50 ft. row each                                                    | 1 lb. each                                 | April 1<br>" "<br>" "<br>" "                                                   | 60<br>65<br>72<br>80<br>85     | 25 qts.<br>25 "<br>30 "<br>30 "<br>35 "                                                                       | Rows 2 1/2 ft. apart. Seeds about 1 in. apart in row. 2-3 in. deep. Alderman needs support. Others dwarf                                                |
| <b>Pepper</b><br>Neapolitan<br>Large Bell or Bull Nose                                      | 25 ft.<br>25 ft.                                                   | 12 plants<br>12 "                          | Sow March 1.<br>Set out<br>June 1                                              | 120<br>130                     | 15-20 fruits per plant<br>10-15 " " "                                                                         | Like Egg Plants. Space 2 ft. apart                                                                                                                      |
| <b>Pumpkin</b><br>Winter Luxury                                                             | 10 hills                                                           | 1 pkt.                                     | June 15                                                                        | 100-110                        | Several dozen                                                                                                 | Like Musk Melons                                                                                                                                        |
| <b>Radish</b><br>Rapid Red<br>Scarlet Globe<br>Icicle<br>Chartier or Shepherd               | 10 ft. row 4 times<br>10 ft. " " "<br>15 ft. " " "<br>20 ft. " 2 " | 1 oz. each                                 | April 15 } and once<br>" " } weekly<br>" " } for three<br>May 1 and 15 } weeks | 25<br>30<br>35<br>45           | 12 roots to foot of row<br>6 " " " " "                                                                        | Sow thinly in rows 12-18 in. apart. Thin early to 1-2 in., wider distance for two, later                                                                |
| <b>Salsify</b><br>Mammoth Sandwich Island                                                   | 100 ft. row                                                        | 1 oz.                                      | April 15                                                                       | 120                            | 12 roots to 4 ft. of row                                                                                      | Sow thinly, thin to 4 in. apart                                                                                                                         |
| <b>Spinach</b><br>King of Denmark<br>New Zealand                                            | 100 ft.<br>25 ft.                                                  | 1 oz.<br>1 oz.                             | April 15<br>April 15                                                           | 35-40<br>75-80                 | 3 plants to foot of row<br>Cut and come again variety                                                         | Sow and treat like Lettuce. Let plants fully develop                                                                                                    |
| <b>Squash</b><br>Cocozelle Bush<br>Warted Hubbard                                           | 20 ft. row<br>15 hills                                             | 1 pkt.<br>1 pkt.                           | May 1<br>May 15                                                                | 70<br>110                      | 25<br>30-35                                                                                                   | Like Cucumber or Musk Melons                                                                                                                            |
| <b>Tomato</b><br>Bonny Best<br>Chalk's Jewel<br>Matchless<br>Globe<br>Ponderosa             | 10 or 12 plants<br>each                                            | 1 pkt. each<br>or<br>better, buy<br>plants | April 1 under glass.<br>Set out plants May<br>25-30                            | 95<br>110<br>125<br>100<br>125 | 15-6 oz. fruits per plant<br>20-7 " " " "<br>20-9 " " " "<br>20-6 " " " "<br>10-10-12 oz. fruits per<br>plant | Set 3 ft. apart each way. By July 1 reduce to three strongest branches per plant, train to five foot stakes and remove suckers at leaf joints regularly |
| <b>Turnips</b><br>Purple Top White Globe<br>White Egg                                       | 25 ft.<br>25 ft.                                                   | 1 pkt.<br>1 pkt.                           | April 15<br>15                                                                 | 50<br>75                       | 12 to 3 ft. row<br>12 " 4 " "                                                                                 | Sow like Radish. Thin White Egg to 6 in.                                                                                                                |
| <b>Rutabaga</b><br>American Purple Top                                                      | 25 ft.                                                             | 1 pkt.                                     | July 1                                                                         | 100                            | 12 to 5 ft. row                                                                                               | Thin to 6 in. in row.                                                                                                                                   |

### ROTATION AND SUCCESSION PLANTINGS FOR A 25 X 50 FT. AREA

|        |                                                                                                              |                                                                                   |
|--------|--------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------|
| 3'     | Earliest Radishes, Lettuce and Peas, in rows 18" to 2' apart followed by Tomatoes trained to stakes 3' apart | Earliest Carrots, Beets and —                                                     |
| 3'     |                                                                                                              | Bush Beans in rows 18" to 2' apart followed by Peppers and Egg Plant 2 1/2' apart |
| 2'     | I Lettuce and Beets followed by —                                                                            | Bush Limas followed by —                                                          |
| 2'     | II Bush Beans (midseason crop) and III Turnips or other late Root crops                                      | Kale and Spinach or carrots and Beets for Fall                                    |
| 2 1/2' | I Extra Early Peas followed by —                                                                             | I Beets and Carrots Onions from Sets and Radishes followed by —                   |
| 2 1/2' | II Midseason Sweet Corn and III Cocozelle Bush Squash                                                        | II Late midseason Bush Beans and III Celery for late crop                         |
| 2'     | I Second Early Peas followed by —                                                                            | I Earliest Sweet Corn followed by —                                               |
| 2'     | II Midsummer Lettuce and —                                                                                   | II Early Celery or —                                                              |
| 2'     | III late Bush Beans                                                                                          | Late Cabbage                                                                      |
| 1 1/2' | I Onions from Sets II Beets III Cabbage or —                                                                 | Kohlrabi for fall use                                                             |
| 2'     | Swiss Chard, Parsley                                                                                         | Parsnips, Salsify                                                                 |



# A P O R T F O L I O

*of beautiful gardens  
together with plans  
and interesting garden  
arrangements*

*The garden of*  
MR. L. V. LOCKWOOD  
Riverside, Conn.

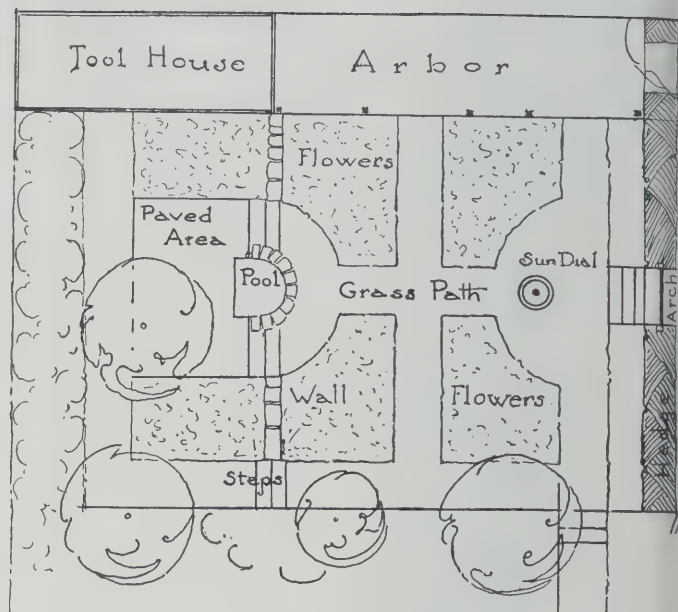
FERRUCCIO VITALE  
*Landscape Architect*

*Photographs by John Wallace Gillies*



*The mere presence of water gives a dominant note to any garden picture, but when it is treated masterfully as to outline, mass and texture, it is sure to give with marginal planting of appropriate repose and peacefulness to the scene*





**PLAN** *It is really a miniature garden about 36 x 60 over all, and only one corner is shown*

**LEFT** *The sundial is on the axis of the view from the house which stands on a higher level giving an easy sight through the central walk of the little garden*

**BELOW** *The tool house, formerly a chicken coop, with paved area in front. The miniature pool is seen to the right of the picture. This whole area was but a refuse dump five years ago*





*The garden of*  
CHARLES FOSTER  
Woodlawn, New York

RUTH DEAN  
*Landscape Architect*

*Photographs by Anemiya*

RIGHT *The steps to the right of the pool shown in the lower picture on opposite page. Bold spreading leaves of Hosta contrast with the grass like foliage of the Japanese Iris. The garden holds a fine selection of herbaceous plants and shrubs of flowering value. Vines are very freely used to give a sense of luxurious growth*

BELOW *Climbing Roses on an arbor make an effective background for the herbaceous plants in the bed in front. This little garden has about a hundred different named flowers, bulbs and shrubs*



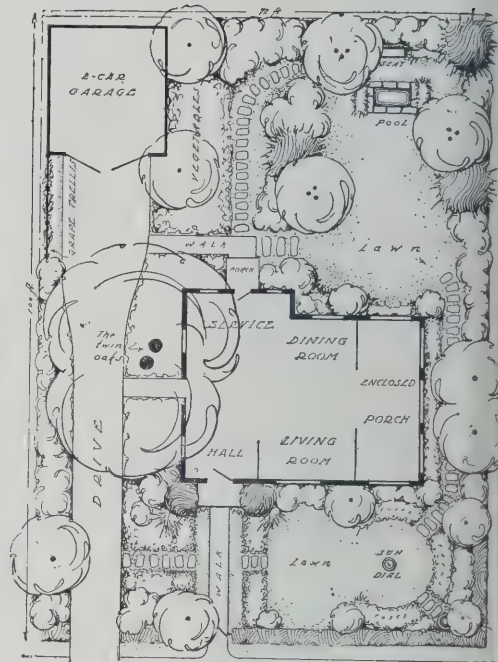




*The garden of*  
DR. J. H. REED  
Bronxville, N. Y.

LOUTREL W. BRIGGS  
*Landscape Architect*

*Photographs by Mattie Edwards Hewitt*



### *A Description*

Here we have an unusual and very practical solution for the conventional suburban plot problem. With a depth of 100 ft. and a width of 72 ft. a great variety of detail has been compassed so that almost every kind of fancy can be indulged. Every feature of the garden except the twin Oaks is due to planting. The two Oak trees were in position and they determined the location of the house. The Landscape Architect has given a little







bit of everything including a rose garden and herbaceous borders (both in the front), a shaded walk to the right of the house, a grape trellis near the garage, a little vegetable plot for fresh salads, a shaded and secluded lawn with its little formal pool. The whole is framed in by a wooded planting in naturalistic manner

that completely dissipates all suggestion of close association with neighbors' houses and garages. Yet there are big buildings successfully hidden by the planting of Birch, Hemlocks, Maples, Cornus, and Circidophyllum. Quite different is the treatment of the front area with Roses, Iris, Peonies, etc., and supported by ever-

greens (Retinisporas, etc.) around the doorway. A Sorrel-tree gives character over the entrance gateway, especially when it assumes its fall tints. Not less happy is the planting about the service entrance (see oval picture) at the rear where Lilac, Coralberry, Yellow-root, and such like give variety of tone and texture.









### *Scheme and Materials*

It is called the "Victory Garden" because of a statue of heroic size at the end of the main axis and which stands against a lattice fence that separates the flower garden from the drying ground. This lattice fence, designed as a background for the figure, extends only  $2\frac{1}{2}$  ft. deep, but the perspective of the lines of the lattice work simulate an arbor 30 or 40 ft. long. The garden, including the drying yard, which is 16 ft. wide, covers the entire width of the lot and extends 42 ft. from the back line. The ground slopes to the west and where was formerly a terrace a brick enclosing wall was built to save two feet. Flanking the opening to the statue are two tall and narrow Koster Blue Spruces.

The color of the mortar in the tapestry brick wall is blue, chosen to harmonize with the color of these Spruces. The plots on either side of the Victory are filled with a background of such low evergreens as Pfitzer's Juniper, Euonymus vegetus, in front of which are Cotoneaster, Peonies, Irises in variety, Daphne cneorum, Japanese Anemones and Phlox.

*Continued on page 524*





*The old-time farmer planted by  
the dark of the moon. Was he so far out?*

## Signs and portents for the planter

LEWIS EDWIN THEISS

*Photographs by J. Horace McFarland Co., and by Courtesy  
of U. S. Dept. of Agriculture and Pennsylvania Dept. of Forest and Waters*

Whether 'tis better to sow seed early and risk a killing frost, or by waiting play it safe, and have our plantings prosper? That is the question that perplexes every gardener. How is one to know, especially when spring starts early? Every gardener of experience has at some time yielded to the lure of an apparently early spring; how are we to know when it is safe to



*"When the Chestnuts are in bloom sow Buckwheat" was the old farmers' sound practice*

plant? Are there any natural "signs" by which we may know whether spring is really forward or whether nature is only playing us another trick?

If we look about us, we shall observe that permanent growths, like trees and bushes, go through the same processes year after year, guided only by the hand of nature, and that they seldom make mistakes. We may reasonably infer, then, that if the trees are in some way governed so that they come through safe, year after year, they are pretty reliable guides to follow; and such is the fact. The point is to decide which trees or shrubs are the safest guides to follow.

Once had a farmer who always planted his Buckwheat when the Chestnuts were in bloom. That was real wisdom. There is a scientific reason for the practice, though it is doubtful if the farmer understood anything about the science in the matter. There is a direct relationship between the blooming of the Chestnuts and the planting of Buckwheat, just as there is between the planting of every other product and the flowering or leafing out of other trees and shrubs.

It is obvious that permanent plants, like trees, must go through the same life

processes year after year, in about the same way, and at about the same time. It is also obvious that they must be set in action by some regularly recurring influence. And since the trees go through their annual labors unharmed year after year, it is evident that this influence must be a "safe" one. What is it, then, that sets the trees to work, and how does it do it?

If you cut some sprigs of Pussy Willow in January and bring them into the house, they will shortly blossom forth, though it be weeks before their normal outdoor blooming period. Heat quite evidently starts them into activity. And since they normally bloom in the very short days, they are soon in flower. Heat starts everything else into activity. Frederick Brendel, the scientist, made a study of the effect of heat upon trees and found, first, that heat sets them in motion, and second, that different trees start their activities in response to varying degrees of heat.

Starting January first, he added the daily mean temperatures, excluding the negative temperatures, or the daily mean temperatures below zero. He found, through years of such observations, that the trees begin their activities with the Silver Maple, which is beginning to flower by the time a total of 474 degrees Fahrenheit



*Plant Lettuce, round Peas, early Radish, early Potato, and Spinach when Poplars have their catkins*

heit has been reached. From that point on trees come regularly into leaf or flower

*Continued on page 49*



*When the White Oak leafs out or the foliage of the Red Oak has attained the size of a squirrel's ear it is safe to plant Corn. Warm weather is here!*



*The connecting link between the  
garden outside and the rooms within*

# Carrying the garden into the sunroom

AMELIA LEAVITT HILL

*Author of "Garden Portraits", etc.*

## THE NEW NOTE

In the days not now so very long ago when the sunroom first "came in," there was a decided tendency, born of its novelty and of the strong bias in favor of conventionality, to make it as far as possible like the other rooms in the house. Delightful porches were sacrificed, and attractive exteriors with spacious verandas were disfigured by the box-like glassing-in of spaces meant to be left open to the air and which, when completed, only became unnecessary sitting-rooms which had no very distinguishing mark of any particular kind. Of late, however, there has happily been a reaction from this haphazard sunroom making, and a very distinct type of apartment has resulted, which in winter serves as an indoor garden and in summer a link between the garden outside the house and the rooms within.

The modern sunroom approximates the open porch and outdoor conditions as nearly as possible. This is desirable not only from the decorative point of view, but also from the practical standpoint, because a room which is to accommodate living plants must be so constructed as to lose as little as possible in character through supplying the conditions that the plants demand.

One of our first thoughts in connection with successful gardening, indoors or out, is moisture, and here we are immediately brought face to face with a very practical question: the floor treatment of the sunroom. Plants must be watered, and water is, at one time or another, certain to fall upon the floor. For this reason a tiled flooring is especially suited to sunroom use, or, failing this, the wooden floor may be covered with linoleum made to simulate tiles in terra cotta, black and white, or some other harmonious combination suited to the predominating color of the room. Upon this rugs may be scattered, provided they do not cover too much of the floor. These may be of the ordinary type, or of some of the grass varieties. The heavy square or oval mats of grass in natural tones adorned with bands of gay color or with a series of little twisted plaques of straw, which in their colorings of rose or yellow suggest conventionalized roses, are very attractive for this purpose, as are also the Formosa rugs of large, brilliantly colored squares which may be repainted easily at their owner's will. Care should be taken not to overload the floor with rugs, but to bear in mind that the room must not only *be*, but *look*, thoroughly adapted to fulfil its purpose.

When the sunroom is frankly attached to the outside of the house the question of wall treatment is already solved, as the outer wall of the building must settle the question of the decoration of all but the glassed-in sides. When the sunroom is only a "ready-made" interior room with one side composed of glass doors giving upon terrace or garden, however, a further problem in treatment is to be solved. Rough plaster is particularly good as a wall finish in such a room, and there is a new prepared plaster which can be applied successfully over any wall finish and which, like ordinary plaster, may be tinted to suit the views of the decorator. This may be finished in any one of a variety of ways and is both artistic and decorative. Another solution is the paper made to imitate hand-trowelled plaster, or the paper which so well simulates Caen stone. Either plaster or paper may be further beautified by the erection upon it, here and there, of a lightly made wooden trellis, painted in a gay contrasting color, over which is trained English Ivy, growing up from a small brightly painted flower-pot of similar hue. It may be noted in passing that with a plaster finish a further decorative touch is the addition of a design in brick or tiling about windows, doors or chimney-breast. The fireplace, which might seem an anomaly in the sunroom, is really not so, since to-day it is an adjunct to many an open porch, where its presence is appreciated during the chilly evenings of late summer and early autumn.

## THE ACTUAL FURNISHINGS

Of course, the actual furnishing of the sunroom is the feature which above all others makes or mars its charm. Wicker is an excellent choice for furniture, and several capacious chairs in this material, with cosy cushions, or even one or two pieces upholstered in bright flowered fabrics, which may be made to blend with the garden character of the room, must be supplied if the room is really to serve as a sitting room and not as a mere spot in which to spend a few moments from time to time. Benches and tables in the white painted wood so popular for garden use may be freely used, and will add much to the summer atmosphere of the room. Lights may be supplied by floor lamps, by great Japanese silk globes or by old-fashioned lanterns set in iron frames and either on the walls or hanging from the ceiling.

The presence of birds in cages will do much to enliven the sunroom-garden, as

will a fountain of the wall or pool variety. The former, while smaller and perhaps easier to install, requires constant running water to appear at its best, and this in some cases proves an obstacle to its use. The pool, however, needs only filling and may then be left to its own devices and to the efficient care of the goldfish which should be resident in it, and which may be depended upon to keep the water sweet and fresh. These little creatures will add their quota to the interest and the "out-doors" feeling of the sunroom; and since for their best interests a few water plants are desirable, they will afford an excuse for the growing of these indoors, which in their turn, by their beauty and their independent habits, will probably tempt one another year year to add a pool to the outdoor garden.

## GROWING FLOWERS INDOORS

The question of growing flowers in the sunroom garden next arises, and here let us consider some of the special types of sunroom which are peculiarly desirable whenever their construction is possible. One of these is simply a corner of terrace or garden, walled about with glass, which ties the sunroom to the garden more closely than any other arrangement since here the gardener may easily carry out a continuation of his outdoor work as far as space permits. Suppose, for instance, a wide terrace before the house and overlooking the garden, which is paved in concrete set here and there with dull blue tiles, and which is edged with blue boxes filled with *Ageratum*, *Marigolds*, *Calceolaria* and dark and light blue annual *Larkspur*. What would be prettier, or what would tie house and garden more closely together, than to wall in a corner of such a terrace in glass, retaining the pretty flooring, and continuing the porch-box arrangement the length of the room so formed? During the summer the glass could be dispensed with and an overhanging awning with blue and orange furniture below it would make a delightful outdoor sitting room of such a corner; while with the first sharp frosts of autumn the glass would be erected and a part, at least, of the summer's glories would be preserved in the house throughout the winter months. In such a case the flowers and their containers would, of course, exactly resemble those in outdoor use throughout the summer.

There is another type of sunroom which is also becoming popular and which gives wide latitude in the choice and growing of

*Continued on page 522*





Photographs by

## T H E S E C H A R M I N G S U N R O O M S

ABOVE At the home of Mr. M. S. Ely, Westhampton Beach, L. I., of which Electus D. Litchfield was the architect, the wide, open arched veranda, fitted with screens, looks out upon the garden

BELOW Unusual and very decorative is this sunroom whose trellised ceilings suggest climbing vines. Home of Mr. Jonathan Moore, Bronxville, N. Y., Howard & Frenaye, Architects

ABOVE Its brick walls and brick floor make this porch part of the stone flagged terrace. Home of Miss Anna M. Steenken, Saugerties, N. Y., Butler & Corse, Architects







Samuel H. Gottscho



## A F F O R D A Y E A R R O U N D S U M M E R

ABOVE The stone wall of the sunporch seems to be a continuation of the rocky terraced garden without, at the home of Mr. Albert Wilson, Mamaroneck, N. Y., Peabody, Wilson & Brown, Architects

BELOW Rough stone walls, fireplace, and tiled floor bring to this sunroom of Mr. Frank Holby at New Rochelle, N. Y. (W. Whitehill, Architect) a fine sense of livability

ABOVE In the enclosed porch at the home of Mr. Walter S. Jefferay at Nutley, N. J. (William L. Armstrong, Architect) the stone flags provide a fitting background for the potted plants





*Here's a simple scheme for planting  
and upkeep that gives bloom through the season*

# Planting the herbaceous border for flowers

RENA S. MIDDLETON

*Photographs by Mattie Edwards Hewitt*



*The double border, planted in graded heights, and with the central walk in grass is always an effective use of her-*

*baceous plants for bloom all through the season. Garden of Mrs. J. Willis Martin at Chestnut Hill, Pennsylvania*

There is no garden however small and limited into which a perennial border cannot be incorporated. It may be used most successfully in the small, backyard garden of the town house to define the boundaries. On the larger plot it forms a most excellent division between the vegetable garden and the lawn. In the more formal garden planting, one ordinarily sees it used in the narrower, rectangular beds that frame the more formal arrangement. Wherever used, the border will lend friendly intimacy and charm. How can we expect formality where one mass of color vies with another for predominance, or this group of low-growing perennials endeavors to outstrip its neighbor in softening the sharp edges of the walk?

Perennial borders may be of several different types. One may be a rock garden border; or, it may consist of hardy flowering shrubs; or a plant-grown rock wall may be best adapted to the purpose. The fundamental type, however, which arrests our attention should be composed of the tall, medium, and low-growing herbaceous perennials with a few of the well beloved, indispensable biennials, and

some annuals necessary for a continuous showing of color—the entire procession being introduced by the spring bulbs.

Have you an unsightly high board fence you wish hidden from view? I once saw such a fence covered with simple trellises extending higher than the fence proper. These were covered with vines, forming an admirable background for the perennial border whose plants, graduated in height, gave a wealth of rich color and untold pleasure to all who saw it. Are you fortunate enough to have a flower loving neighbor? Here again is rare opportunity. Combine your efforts, and with serious thought and careful planning a beautiful wide garden will result in place of the individual, narrow borders in separate yards. Do you have a front or a back walk leading to the house? What could be more charming than such a walk bordered with perennials? Is there a narrow strip even between house and walk? Try planting some herbaceous perennials here and mark the improvement. An old stone wall lends itself pleasingly as a background for old-fashioned hardy plants.

If a border of flowering shrubs be used as a background, let me give a word of

caution. Allow a width of at least four feet for the development of the flower border, otherwise the shrubs will crowd upon the flowers to the front of the border. One must also keep in mind that the perennials are in danger of being starved since the roots of the shrubs are most greedy. Never plant a border of perennials on the north side of tall growing shrubs unless you choose those loving shade and not susceptible to exposure; otherwise little success is likely to result.

A perennial border, theoretically speaking, is one that provides bloom in bright succession from early spring until the frosts of late fall gather their toll. In order to secure this we must give careful forethought and planning. Do not let the cost of perennials deter you since most of them are easily grown from seed and a pleasant sense of accomplishment is experienced as well as the joy that comes with being able to share or exchange with other garden lovers. Another bit of advice is timely. If you are only a beginner in gardening, utilize the well known old-fashioned flowers, increasing the kinds as you become more experienced.

## THE DOMINANT FLOWER

At each season some one important flower should dominate the border. In the spring, it should seemingly be full of Iris; while in midsummer there should seem to be nothing but Phlox; and thus through the season. This can be accomplished only by planting in groups throughout the border, the number of plants in each group being dependent upon the size of the border. Planting in clumps of not less than three of a kind in a small border is a safe rule for a beginner to follow.

A suggestion of plants according to season may be profitable. Let us begin our procession of bloom with the spring bulbs, not too many of each—Snowdrop, Crocus, Scilla, Grape Hyacinth, Narcissus and Tulip. Following these we have Alyssum saxatile, Arabis, Viola, Bleeding-heart, Iceland Poppy, Columbine, Iris and Pyrethrum. In quick succession come the Anchusa, Lupin, Peony, Phlox, and Pinks.

This brings us to early summer with the Hollyhock, Delphinium, Madonna Lily, Lemon-lily, Foxglove, Canterburybell, Oriental Poppy, Sweet William, Flax and Gypsophila. For midsummer we have Phlox, the various Lilies, Shasta Daisy, Coreopsis, Veronica, Carpathian Harebell, and Japanese Iris. This is the season when annuals will fill the bare



spots with their lovely colors. A reserve bed of Snapdragon, Ageratum, Marigold, Zinnia, Petunia, and Cosmos will prove of inestimable value for filling in wherever opportunity presents. Shirley Poppy, Annual Phlox, California Poppy, Nigella, and Mignonette seed may be sown as fillers with little effort and pleasing effect.

Hardy Chrysanthemums, Michaelmas Daisies and Japanese Anemones bring to a close a season that has been one of continuous color and bloom.

In laying out a border the Peonies should be placed first since when once established they are rarely moved. Next place the Iris and the Phlox groups. These three should occupy space at about the central line of the bed. Our attention is now given to the taller plants in the rear—Hollyhocks, if there be a suitable background; Delphinium, of which there can never be too many; Michaelmas Daisies, keeping in mind the fact that they spread much; Foxgloves, especially pleasing when used with an evergreen background; Canterbury-bells and Madonna Lilies. Now we are ready to plant the lower growing and creeping plants in the foreground of our border.

#### IT IS NOT LUCK

Success with flowers of any kind is never a matter of luck. There are some gardeners—but let us hope their number be few—who seem to think that after they have planted, their responsibility ceases. Many plants need coaxing and coddling and they must be fed. Begin this



*A wall, provided it has an exposure to sun, makes an effective background. Home of Mrs. B. Franklin Pepper, Chestnut Hill, Pennsylvania*

feeding process even before the planting, mixing into the soil most thoroughly well-rotted horse or cow manure, bonemeal and dead leaves. During the summer while the plant is in bud, the size and quality of the flower will be improved

if given applications of mild liquid manure. Slight top dressings of dried sheep manure or bonemeal should be hoed or raked into the soil near the roots of the plant. Peonies and Iris are weakened by much manure; bonemeal, on the other hand, is perfectly safe to use and is the best fertilizer for them.

Beds must be kept free of weeds and if a mulch is not maintained, plants should be kept cultivated, this being especially important after a rain, to prevent evaporation. Pulverized earth decreases capillarity, hence a break in the attraction of water from deeper levels occurs on cultivation. Never resort to watering unless it can be done thoroughly. Most perennials are deep rooted; for this reason mere surface watering not only does no good but causes a hard crust to form on top of the earth.

Some herbaceous perennials are benefited by being allowed to remain in one position. To this class belong the Bleeding-heart and the Peony. The majority of plants, however, are not likely to improve unless taken up from time to time and reset. Spreading and shallow-rooted perennials as the Hardy Aster, yellow Marguerite, Pompom Chrysanthemum and English Daisy will thrive and flower much better if divided and transplanted each year, preferably during the early spring before growth begins.

Another group of perennials should be divided on an average of once every three years. They will not be benefited

*Continued on page 500*



*An old cellar and house foundation wall became the keynote of Mr. Sydney C. Cooper's garden scheme at Sewickley,*

*Pa. Rock plants adorn the wall behind the herbaceous border which has a certain formality in the edging planting*



*Let his room be a  
place to bring his "gang"*

## Your boy's room

ELLEN D. WANGNER

*Photographs by courtesy of Erskine-Danforth Corp., B. Altman & Co.,  
Ovington Bros. Inc., United Art & Crafts*

### FURNISHING HIS ROOM

There is no problem in home decoration quite so difficult nor of more importance than that of furnishing the boy's room, no matter whether he be the small owner of a first pair of trousers or that boy merely grown tall. Mothers, if they be wise, realize that this particular room can be part of no decorative or color scheme, period or style. It must be *his*, furnished to meet his ideas and wishes, for this is, first of all, *his* room, his cave, pirate craft, and treasure house combined, when small; and, with added years, his special sanctum. That it may also be his sleeping and dressing room is a minor detail. Here he gives full sway to that hidden inner boy-self so rarely shown to other eyes. He wants no fussiness, no daintiness, no feminine touches.



*Every normal boy loves a dog and would prize such an etching as this by Kathleen Barker for his room*

It comes somewhat of a shock to many a mother to discover that her dainty, well-cared for baby has grown up into this rampant being who does not regard cleanliness or neatness as absolutely essential qualifications. Careful rearing or the lack of it has nothing at all to do with this; it is just "boy," for "a boy's will is the wind's will and the thoughts of youth are long, long thoughts." In thinking them he climbs the heights of imagination, slays dragons and bathes in blood. What time is there for neatness, order, cleanliness, when one is off on a piratical cruise! Delicate dresser scarfs? Lovely draperies?

They have no place on these cruises nor in this room where footballs may be kicked, knives thrown at targets and boxing gloves put on.

Wise is that mother who carries her decorative plans just up to the threshold of this room and no farther, letting her boy develop his own tastes and keep his own treasures in his own way. Far better to have skates, rackets, books piled all over the room; far better protect the ceilings of the room underneath, to keep its plaster in place; far wiser to deaden the walls of this room and let the boy have his games and his friends there in a real boy-atmosphere than to drive him out of what may be a veritable sanctuary for him into byways that are not so pleasant. There are things in life more to be desired than an orderly room!

There are, however, many ways of furnishing this room that will not offend a boy nor make it always necessary to close this door when mother's guests pass down the hall. The room may even be definitely planned and still not prevent the flying of his particular piratical flag. In this first comes the location of the room. Boys are not the quietest animals in the world and if there be an attic let him have it. In the actual furnishing the boy should be consulted and his wishes heeded, a little wise counsel (not dictation) being sufficient to guide him so that unwittingly his tastes will be started in the right direction, even though indestructible furniture be selected and all daintiness barred.

### THE QUESTION OF WALLS

First comes the question of the walls. If wallboards have walled off an attic space for him, these can be given a rough-and-ready look by using some one of the many plaster substitutes that are so easily applied that the boy himself can help in doing the job. Where the walls are already plastered these same finishes in any color can be used and the walls made washable by the use of shellac. Every boy likes to build and the more he can help in developing this room of his, the greater will be his pride and joy of possession. He can even finish the floors, which may be left bare and stained if he wants them so. It is better, however, for many reasons to cover the floor with linoleum; it is more resilient when heads and other parts of the anatomy bump it. Then, too, it wears well and cleans easily, and in this day of well-designed linoleum the beauty that we want our boys to love can be brought into their lives and



*A ship model is a spur to boyish fancy, and it is interesting to know that models may be purchased "knocked down" so that the young pirates can build their own craft*

into their rooms by this material that will furnish not only good design but any color desired.

And that brings us to the color question, for the boy will want in his room the colors good or bad of his secret club, scout troop, school or college fraternity. If he hasn't reached that point, it is well to remember Eugene Field's reply when asked his favorite color: "Any color—as long as it's red—is the color that suits me best." And this is true of most males. What is to go on these walls regardless of their color is for the boy to decide. If he wants the moth-eaten owl that he shot, if he wishes to tack up flags and banners of violent hue, and pictures of his favorite ball player, his the privilege. His tastes may, however, be stimulated by giving him a good etching or two of his favorite pet, a dog or horse, a cowboy riding a



*His taste for good pictures is stimulated by "The Broncho Buster"—an original etching by Ziegler*





These Cutty Sark book ends hold the boy's favorite books in readiness for instant sailing on long cruises of adventure and discovery

bucking broncho or a copy of one of Remington's beloved pictures.

If he cares for Indians (and what boy does not!), or is a Scout, let the furnishings of his room be a background for these activities. It can be made into a veritable camp if he wishes, with a stout daybed to be used as a bunk, covered with blankets and gay with pillows, with chairs and tables in straight line "cabin" style, with the lights in unbreakable lanterns hung from the ceiling and out of the way, but with floor outlets to permit of a good lamp or table for reading or studying.

If the boy be so fortunate as to have two rooms, one for play and study and one for sleeping, the bed may then be a real bed

but even then it should be a *man's* bed of simple lines and coverings. Where the furnishing of this room must be done on a small budget, a cot with wire mattress and movable head rest makes a fine camp bed, its sheets and quilts and pillows concealed (and, let us add, protected) by a heavy scout or Indian blanket.

As to the other pieces of furniture, there should be a bookcase for his growing collection of books, a table and desk and dresser and if possible a cabinet for his collections. All should be of the simplest design of heavy wood not easily upset or dented by kicks. The book case may be of the built-in variety and this he can easily make himself—which brings up another necessary part of a boy's outfit: a work-bench and a place for work. If his actual play-sleeping room be too small, then space in the attic or basement should be allotted him, since fortunately there are but few boys who do not like to make "ships and sails." A wonderful outlet this for the energy that all boys possess and that must have an outlet. If this be unprovided for in safe and sane fashion, then questionable ways are apt to furnish it. The boy who is allowed to tinker without interference at his radio set, allowed to construct and devise various things, may unconsciously be developing traits that with the arrival of college days may answer that vexed question, "What shall I fit myself for?" Along with the boy's work bench should be space for games; a small collapsible billiard table is now available for this that occupies small space but helps to fill many a long hour.

In this room there should be one or two easy chairs, the kind where a boy may lose himself in a book, the roomy, comfortable chair of boy-proof structure, with upholstery and cushions guaranteed to give long service, and these in a neutral



The very spirit of the Wild West is brought to the boy's room by this original lithograph drawn on stone by Ziegler

tone to stand the test of time. To bring some semblance of color-unity into the furnishings these chairs may have slip covers of gay fabrics, sunfast and tubfast that will appeal to the boy's love of cheer and color and hold a warm invitation when drawn up before his fireplace, for a fireplace should, must, his room have! This need not mean the danger and fire-hazard of burning coals or blazing and snapping logs and sparks, pleasant and cheerful as these are. Safety and sanity must rule in this room where pillows are so apt to be shied without thought of

*Continued on page 516*



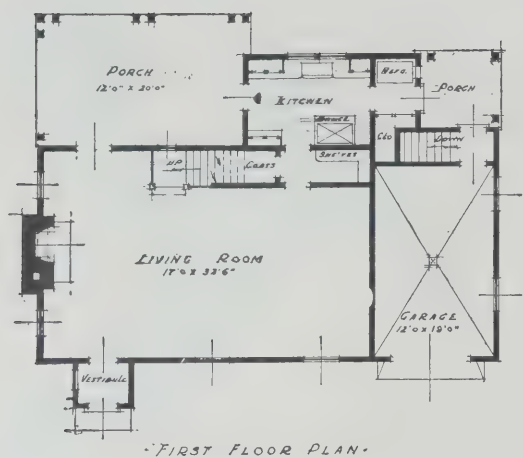
This sturdy bookcase will keep his books in order and protect them from dust



The smallest attic space can be made into a real den for the boy by the use of wall-

boards and an electric grate to bring the mystery and charm of trail and camp fires

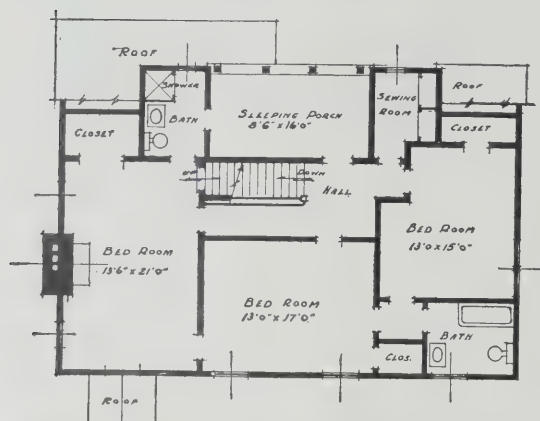




*The home of*  
MR. RALPH L. BATES  
Kew Gardens, New York

DWIGHT JAMES BAUM  
*Architect*

*Photograph by Samuel H. Gottscho*



In this typically Colonial home of Mr. Bates, the architect has succeeded splendidly in bringing to it a sense of completeness and consistency. The rough stone chimney is in perfect harmony with the shingled exterior, and the well-designed Colonial doorway adds the final touch of quaint charm.

One of the distinctive features is the built-in garage (see photograph below), which fits into the plan more comfortably than the more commonly found

“attached” garage. The long slope of the lean-to in the rear contributes a pleasant line.

This type of house is a credit to the Colonial precedent, for it emphasizes the adaptability of this style to present day needs and it brings out the most attractive features of the Colonial design. It gives the lie to those who say that the Colonial style is stiff and unyielding. Notice, too, the roominess of the interior plan and the way all the space is utilized





*The home of*  
MR. WILBUR BRUNDAGE  
Douglaston, Long Island

FRANK J. FORSTER  
*Architect*

*Photographs by John Wallace Gillies*



To bring to this pleasant dwelling of whitewashed brick, built in the English cottage style, an air of durability and mellow age, Mr. Forster has been particularly skillful in his selection of detail—the uneven slate roof and shaped roof-tree emphasizing the effect.

In the photograph below one sees an interesting use of half timber work. This decorative feature is confined to the entrance and the gable of the dormer immediately over the entrance.

In the photograph above we see the dormers brought up straight off the wall, giving a Norman touch which is a favorite device of Mr. Forster's. One of the loveliest features about the place is the magnificent Pine and Oak trees surrounding the house, of which only glimpses are shown in these photographs





*The easiest way  
to get flowers this year*

# The dependable popular annual

LEAH STANLEY HURLBURT

## FLOWERS FOR EVERYBODY

The annuals have a distinct advantage over perennials in their suitability for use by renters or tenants who wish for prompt returns and without making a permanent investment. They are also excellent as fillers for gaps in the beds which inevitably occur on account of the death of some perennial, or to follow up the spring bulbs which leave bare spots to be covered.

Most of the free-blooming annuals are very inexpensive, of very easy culture, quick growing, and bloom profusely throughout their entire season with but little attention, although they will surely repay being well cared for.

You can have your annual flower beds border the walk or house, or frame the lawn or vegetable garden; they can be used as center beds in a more formal garden plan, but center beds are not greatly favored in the average small garden.

Some flower beds are most beautiful when planted with but one variety and color of flower, to give a massed, bold effect, while others are more effective when composed of a combination of two or more kinds and colors, artistically arranged and harmonized. Plant in clumps, rather than having single plants here and there. The aim should be to keep the bed or border effective by not using too many varieties—planting each kind so as to bring out the individual color and texture. Plant each kind carefully with a regard to varying heights, colors, and seasons in such a manner that the final arrangement will be picturesque. Plant the tall varieties toward the back of the bed or border, and place the lower creeping ones to the front, but still allow them to creep forward and also back, here and there, in uneven lines so as to avoid stiffness. Be sure that those plants which are short lived are placed in inconspicuous spots so that their deterioration will not ruin the appearance of the flower bed.

## BUY YOUR SEEDS EARLY

Buy your seeds early and buy the best strains, more particularly so if it is only a tiny flower bed for which you are planning. Most annuals can be sown easily in the open with good results, but there are a few kinds such as Petunia, Verbena Pansy, Lobelia, Salvia, Carnation, etc., which if started outdoors do not bloom until quite late in the summer; but, if first sown indoors and later transplanted, will give flowers at least a month earlier. Sow these in flats, hotbeds, or coldframes during February or March and transplant

later to the open garden. A few (such as the Poppies, Eschscholtzia, Centaurea, and Mignonette) succeed better without transplanting and are therefore better sown in the open ground or very young seedlings are "pricked off" to pots and then grown on. Some of these have long tap roots and do not seem to thrive after transplanting, but if left undisturbed will send their roots down deeply into the soil and thus enable the plants to withstand a greater degree of heat and drought which results in a more vigorous growth.

However, most annuals benefit by being transplanted, as it develops a better root system. Sow these indoors or under cover in rich, pulverized soil, in shallow drills of convenient size for the plants to grow



*Everything in this garden of annuals was raised from seed the same year. The planting was in bold masses*

well. Most seeds are small and must be barely covered, while the very fine seeds are simply pressed into the soil using a piece of smoothed wood. Water carefully so as not to wash the seed out of the soil. Keep the soil constantly moist and it should be kept darkened (as with a sheet of paper) until the seeds germinate, when the covering must be removed. On warm and sunny days some shade should be supplied during midday. When the seedlings are large enough to handle well, they can be transplanted individually into paper pots or cans or to another protected bed, or they may be thinned out and left in the original bed until large enough to transplant into their permanent places.

Careful sowing has much to do with ultimate success. Tiny seedlings are often left to struggle for existence in lumpy soils; or the soil is left to bake hard after

sowing so that the little seedlings are unable to force their way through to light and air.

Have the borders as long and unbroke as possible and lay them out carefully with stakes and line, marking out the dimensions as accurately as you can—the width ranging from one to nine feet (depending on the location and style of flower bed). Three feet is an easy width to cultivate nicely but eight or nine feet makes a more picturesque bed. In marking out the dimensions, use a spade to get a clean-cut edge. The best time to prepare the soil is in the fall but if this has been impossible, then start as early as you can in the spring. Even if the bed was prepared in the fall, the soil should be turned over in spring to thoroughly pulverize it.

Any good garden soil will produce a fine display of blooms, if spaded and broken up properly. Have the ground spaded deeply and some well-rotted manure turned in with the spading—taking care not to spade up the poorer sub-soil. If fresh manure was put on in the fall it can now harm can accrue now; but, if adding manure now, see that it is well-rotted; any heating effect will be injurious. Dried sheep manure as purchased from the seed stores is a very good substitute for the fresh article. In using either one, it should be spread evenly over the surface to a depth of two or three inches and then thoroughly spaded in so that it is entirely covered. The work should be done with a spading fork, not a spade, and any lumps of soil broken up as the spading proceeds. Follow this by working over the surface with a good rake, leveling and pulverizing it until it is fine and free from lumps. Be sure also to remove every stick and stone as the bed is prepared.

## WHEN TO SOW

Most of the hardier annuals can be sown outdoors when the trees are starting into leaf, and indeed this is usually the best time as seeds germinate well during the moist weather of early spring. Earliest plantings also give longer blooming seasons. If it is impossible to plant early, fine beds of flowers can be raised by planting as late as the last part of June or the very first part of July, but that means quite a little more care. A flower bed can be much more easily cultivated if the seeds are sown in rows, allowing a large enough space between to accommodate a small hoe or hand cultivator, but be careful not to make the beds too stiff in formation. Plant the seeds evenly and thinly, settling the soil lightly but firmly over them. Do not cover them too deeply for their size.

*Continued on page 49*

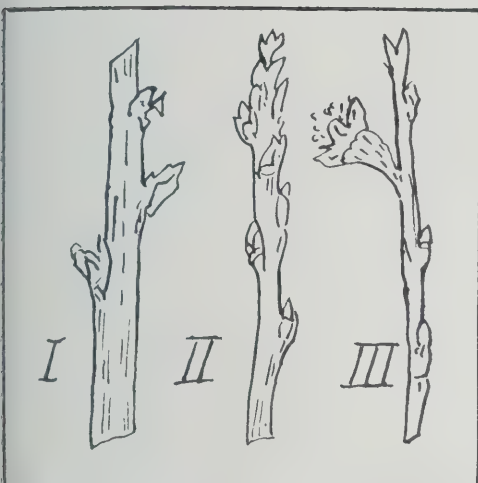


*Here, perhaps, you will find the answer  
to the question "Why don't my trees bear?"*

# Pruning fruit trees for fruit

P. B. PRIOR

*Sketches by the Author*



1. Peach

Fruit culture, though not within the province of every amateur gardener, is taken up so often in a small way by the men and women who build their homes on the outskirts of the city, as well as by country residents, who combine horticulture with their other rural operations, that a chat about pruning problems will not be out of place.

I have met many people, at different times, who have complained because they knew nothing about the fruit trees within their living area. For the enlightenment of such people, many of whom have never had the opportunity of studying the habits of the fruit-bearing trees, these simple illustrations are given. We deal with trees which have reached the bearing stage.

PEACH: This is by far the most popular tree that comes within the reach of the amateur. The Peach bears its fruit only on wood grown during the previous year. Nothing else will carry a blossom. This fact simplifies the matter considerably. When pruning for fruit, you need trouble yourself with no wood other than that grown last year. Let the worn-out stem question remain in the background for the time being.

Sit down and study the sketches in figure 1. The first is a section of last season's growth, carrying three sets of buds. You notice that the top and bottom buds are in threes. Here is the explanation. Good strong leaders usually set three buds at a time. The thinner laterals run mostly into singles. Of these bud-trios the two outer ones, which you find have a furry appearance about the tips, will produce flowers, and the center one a leaf or young shoot. The leaf but continues the growth of the tree; the flowers

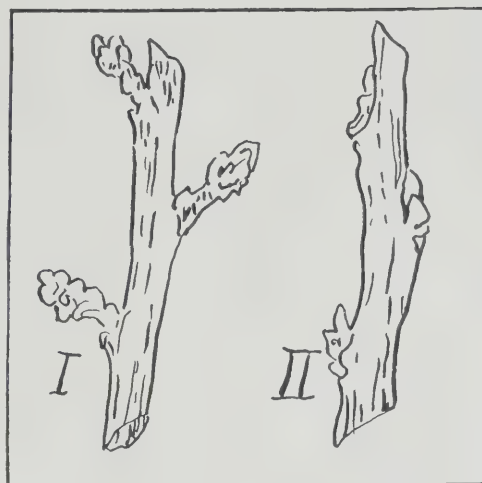
set the fruit. Before you touch a bit of peach wood with knife or secateurs you must be able to say "which is which."

II is a part of one of the short end growths—there are always many short ends during a dry season—carrying single flower buds, with a leaf growth on the end. What to do with a shoot of this nature presents a problem to the beginner. Leave it alone is my advice, and hope for a better growing season next time the peaches set their leaves. It will grow and continue if left alone. To stop it anywhere would do no good.

III shows a bud that has opened out. There is a small bud growth on the end in back. This will carry the new fruit forward. To prune back to any one of the single-flower buds checks the sap and renders that shoot valueless. Flowers do not draw sap for long by themselves. They need to be on the line of flow which is running to a leader or growth. Then they are right, and finish their course in fruits. Otherwise the flowers do not make a full development.

There must be no mistake about one important point—the highest bud on each leading limb must be one that will produce a leaf growth and not a flower. This applies to every kind of stone fruit. There are no exceptions.

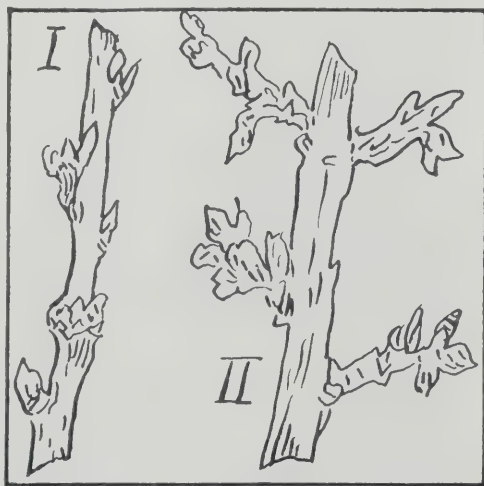
APPLE is shown in figure 2. The pruning of this is less understood than the Peach. The first piece of wood shows the fruit spur fully developed. This growth varies somewhat in shape and form, but four times out of five it takes on much the appearance shown here. Spurs like these usually take three years in forming. They lengthen somewhat each season if rough hands do not tear them away when



2. Apple

the fruit is being gathered. Look over your five-year-old trees—Apples, as a rule, do not bear much fruit under this age—and compare the actual spur with this sketch. The lesson you have to learn in respect to the Apple is: leave these spurs absolutely alone. The wood to cut back should be some feet above anything of this nature, looking very like the second figure, with the leaf buds very close to the stem. Shorten any shoots of this nature, to within ten inches of where they started last year's growth. See that you cut just above an "eye" (bud) pointing outward. One of the cares of the pruner should be to get sturdy limbs on which the tree is to carry its fruit. Big crops are not held long on spindly growths. The process of shortening tends to stiffen and thicken the wood.

APRICOT: Fig. 3 shows two growths of the Apricot, the first a short length of last season's growth, showing several triple sets of buds. Not much fruit ever sets on these buds. The Apricot carries its load on spurs, as pictured in II. Some folk have so little idea of the use of these spurs that they cut them out, and in doing so lose the fruit. On the top of the top left-hand shoot in figure 2 you would find a leaf bud or two. Let this take the lead. Never think of stopping any growth just above a cluster of fruit buds. The act of shortening back a one-year-old stem forces the lower buds into fruit spurs. One of the greatest helps in the formation of fruit buds is the pruning done in the summertime, when the new growths are about twelve inches long, and still green enough to be pinched off with the fingers. But that is not a matter for just now.



3. Apricot



*The Portuguese influence on  
English furniture, and how it came about*

## A queen and her chairs

GEORGE DREW EGBERT

### A MOMENTOUS ALLIANCE

Poor girl, though she was twenty-two years old, she had not been out of her mother's palace five times in her life, when she sailed from Lisbon to become an English Queen. For eighteen months, negotiations had been carried on between the representatives of Portuguese royalty on the one hand, and the representatives of Charles the Second on the other, which had for their object the marriage of Katharine of Braganza, daughter of Dom Juan, the restored King of Portugal, and Donna Luiza, daughter of the First Grandee of Spain, to the English King. The negotiations were finally completed, an English fleet bore the Portuguese Princess away, over a stormy sea, to an equally stormy life in the Island Kingdom. This alliance proved a momentous one in English history. As one of the historians of the period reminds us, "Katharine's dowry was no less than the Island of Bombay, with its forts, towns, bay, and castles, and leave for England to trade with the East Indies; such permission had never been granted to any other nation. Bombay proved the origin of England's power in the East Indies." So from the marriage of this young girl to an English king, date the beginnings of England's great empire in India.

But in some lesser things, Katharine's marriage meant much to English life. While she had led a cloistered existence, beneath her mother's watchful eye, she must not only have acquired a broad intellectual training, but she must have been thoroughly educated in matters of character as well. While light-hearted by nature, and fond of music and dancing, her influence in the dissolute court of her husband meant a distinct restraint upon the drunkenness and gluttony that disgraced it. More than this, she made positive contributions to English manners and customs, which in the passing of the decades and centuries have become imbedded in the every-day experience of the English people. She introduced Italian opera into England, her own private musicians presenting at Somerset House the first opera ever given on the tight little island. Still further, Katharine brought with her, among her belongings from native Portugal, tea, the Portuguese having gotten the tea itself and with it the tea-habit from the Far East. Holland bulks so large in the trade with the Orient in the seventeenth century, that we easily forget the part played by the Portuguese in Eastern travel and trade. It was Vasco da Gama, a native of Portugal, who first circled the Cape of Good Hope, and he was the forerunner of many from his na-

tive land who found their way to the Indies and to China, and found their way back with the products of the East.

So it came to pass that cane, a distinctly Chinese product, was introduced into the construction of English furniture by this broad-minded Queen. Whenever, then, you see in a chair a seat or back of cane, remember that cane came originally from China, by way of Portugal, and from Portugal to England in the baggage of a Princess. The illustrations in this article, with the single exception of that of the late Cromwellian chair, so indicated, exemplify the statement of the origin of cane as applied to English furniture. More than this, there is reason for believing that the spiral turning which appeared in English furniture at this time, and which is also illustrated in the photographs of several of the chairs pictured in this paper, had found its way to England from the Far East, by way of Portugal, its first appearance in English styles dating from the time when Queen Katharine entered English history. The chair up-

holstered in worn leather, which I call "transition chair" is an excellent illustration of the incipient modifications of Cromwellian simplicity and severity by the introduction of this spiral turning. This chair is neither severely Cromwellian (note the twisted braces) nor lightly and frivolously Jacobean (note the substantial and angular back, and the equally sturdy underbracing). The mark of Portugal, which is the mark of Queen Katharine, is distinctly recognizable in this chair.

But there is illustrated in these chairs more than simply the introduction of new material and new shapes into the construction of English furniture. There is a hint here of the transformation of people—a transformation that meant tragedy. One may mark the change in attitude of the English people by noting the increase of ornamentation, beginning with the close of the rule of Oliver Cromwell, and the restoration of the Stuarts to the person of Charles the Second, and continuing throughout the reign of the Stuart king. Just glance at the late Cromwellian chair just referred to; glance next at what we may call the "peasant Jacobean"; glance then at the one upholstered in turkey-work, and then, as climax, note the large Jacobean arm-chair with luxury and indulgence suggested in every line of the over-elaborate carving. The progress in elaboration is thus manifest. The decorative form is not originally English; English cabinet-makers are not responsible for devising it. Charles and his associates brought that form from the Continent, where he had lived during the days of his banishment from England, where he had anticipated in his behavior the foul and prodigal days of his reign, and from whence he came when exile was over.

### THE KING RETURNED!

To the thoughtful observer nothing could suggest more vividly the trials and griefs of this Portuguese Princess than the elaboration of ornament. That may seem a strange statement; but it is undeniably true that the English people swung clear over to the fantastic and luxurious from the dull respectability of Cromwell at his time. That the King had come back was to be marked in every way possible, and the crown is worked even into ornamentation as if to continually remind the people of his return. And so I say that this elaboration of ornament vividly suggests to the thoughtful, the trials of the Portuguese Princess. There is, of course, no necessary connection between ornament and vice, but extravagance and luxury anywhere are likely to mean somewhere loose-living and light-hearted disregard of the fundamentals of morality.



*Early Jacobean. Back and seat originally of cane. Construction of top and lines of back and front brace similar to those of the Peasant Jacobean but the ornamentation a step in advance. Note the peculiar feet, claimed by some to be of Flemish origin, by others, of Spanish origin*



The one period was too severe; it was marked by too many straight lines, and by too many sharp corners. The other period was too lenient; it had in it too many curves and too liberal ornamentation simply for ornamentation's sake. The chairs parallel the times. The court of the Second Charles was unspeakably licentious and utterly vile, with a licentiousness and vileness that necessarily meant bitter grief to the pure-minded, and high-souled woman who had come from far to be his bride, and who endured with marvelous patience his disgraceful conduct, and went on loving him even unto the end.

But just as in these chairs, beneath the over-ornamentation, there are lines and curves and carvings of real and simple beauty, so, beneath the frivolous behavior and beneath even the vices of Charles, there were qualities, overlaid with the mire of the sensual indeed, but, in themselves, compelling our admiration. When the suggestion was made to him that Katharine be kidnapped and carried overseas to America to be gotten rid of in one way or another, said the King, "Poor lady! It would be too wicked to make her miserable for no fault of hers, because she has no living children." When Dr. Burnet, a court clergyman, to his utter shame, wrote treatises advocating on the one hand polygamy, and on the other divorce, this libertine king, finer in soul than the clergyman who should have led him to higher things, and kindlier in heart, declared, "I am too wicked; but not so base as some about me would have me be." When Katharine's enemies, ene-

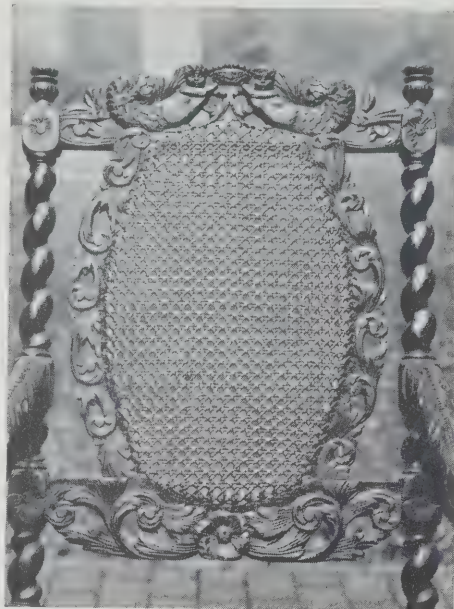
mies because of her religion, plotted against her, and accused her of high treason before the bar of the House of Commons, the King stood firmly for her defense.

And when he was dying, and Katharine, in an agony of grief, had been led from the room into which death was entering,

she sent word to him, begging his pardon for aught she might have done that offended him, only to receive from the dying man for her answer, "Poor lady! Does she beg my pardon? I beg hers with all my heart." And so it is evident that the chairs of the period of Charles are expressive of the life of that period, and illustrative of the character of the King himself, whose extravagance was in line with the times, but whose extravagance is always to be recognized as having a background of innate dignity. Through the weaving of the cane which will always be associated with this long-suffering and devoted Queen, run strands of red tragedy; the tragedy of a loyal woman, far from home, scorned by the husband she loved, insulted by his excesses, the object of foul conspiracies. But winding in and out through these same meshes, runs a strand of white love tracing to the eye of the reader who knows the tragic story, the letters of the name "Katharine."

As I sit in my Jacobean arm-chair, alike at my back and at my feet the figures of mermaids holding a crown in their grasp, I fall to dreaming of the noble Queen, who came to England, bearing gifts from the far Indies, like the Wise Men of old, and I say over to myself, the words that describe her very simply, words written by Waller, the poet of that court to which the Princess came:

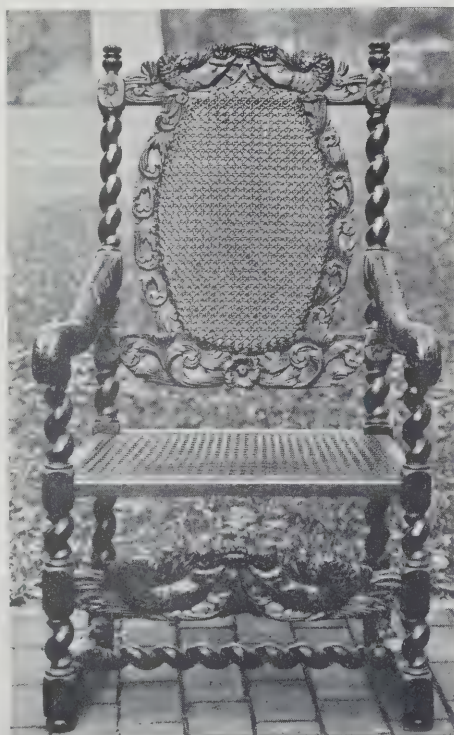
"The best of Queens . . . we owe  
To that bold nation, which the way did  
show  
To the fair region where the sun doth  
rise."



*Detail of back of Charles II arm-chair. Note acanthus leaf on arms and the rose at the foot of the back panel and suggested at the corners of the back; this rose continuing into this period in more ornamental fashion the "Tudor Rose" of the earlier period. Note the interesting arrangement of the scrolls on the edge of the back panel*



*Peasant Jacobean. The top rests on the uprights or stiles and is simply carved with the "Tudor Rose." This construction and carving both indicate early origin. The reverse curves on the front brace, with the rose just mentioned recall the wainscot chairs of the period just preceding*



*Typical Charles II arm-chair. Note over-ornamentation. Also crown in top and front brace, typical of the period. Observe spiral elements in stiles and underpinning. The stiles project beyond the top, indicating a later period than that of the Early Jacobean and the Peasant Jacobean*



*Late Cromwellian or Transition. Severe lines associated with the period of Cromwell modified by later spiral front brace and spiral elements in legs and stiles. Earlier simple form modified by cushioned back and seat, indicating a Cromwellian style continued into the Jacobean period*



*Hints and suggestions  
for improving the house you have*

# Making the most of remodelling

HARRIET SISSON GILLESPIE

## THE ROMANCE OF IT

Most of us have succumbed at some time or other to the romance and mystery of remodelling, and with those who enter this delectable field of opportunity the first experience is seldom the last. It is the unknown quantity in the make-up of an old house that supplies the first thrill, but it is the captivating uncertainty of the outcome that sustains the interest.

Everyone will tell you that the remodelling of old houses is a lottery, but in its capriciousness lies its deepest fascination and few there are who will refuse to essay the experiment if the opportunity presents itself. So, in embarking upon this delightful, if precarious, enterprise, it is well to take it in the spirit of a glad adventure. And, having thrown oneself on the side of a really good architect, abandon oneself to the very real joys of remodelling.

For, whatever the drawbacks, there are always compensations and it is a source of abiding satisfaction to have made use of good old material in a new way, and often there is the very real joy of being able to preserve some ancient relic for the sake of sentiment or old associations.

Then, too, the idea of making something out of nothing is an aspect that will appeal to even the most unimaginative of adult minds, sometimes to the end of throwing good money after bad, which is a very stupid thing to do, but we are all prone to such mistakes and there is always the chance that we may profit by the experience.

To most of us, half the fun of remodelling is to make the changes fit the building budget and this, in the case of the average householder, is seldom too elastic to admit of whimsical excesses. There

is no doubt that very real hazards lie along the way but they are mainly those of temperament and there are few problems likely to arise that may not be happily solved if there is present the saving grace of humor.

The most fertile cause for discord, the architects will say, lies in the anxiety of the owner to retain some pet feature, a dormer window he hates to part with, a mantel or perhaps room space that cuts in at the wrong place, but if an infinite amount of patience is brought to bear, the trouble may be quickly averted and no harm done.

There is, however, one cardinal point to be observed in remodelling an old house and that is, if changes are made in the interior, the exterior must be re-vamped to conform, else the owner will find himself with the white elephant he had hoped to change for a graceful Arab steed.

From a technical standpoint, it is in doing over a house in a style long out of vogue, which even in its palmy days had little to recommend it, that the greatest perplexity will arise, particularly when dealing with that type of nondescript dwelling of the Mid-Victorian era with cupolas, towers, illy proportioned windows and high ceilings.

Even such architectural travesties can be effaced and the shell transformed into an intimate home-like dwelling, if the owner is willing to concede the fact that there are certain types of architecture, notably the Mid-Victorian, that are subject to certain limitations which it is the part of wisdom to observe.

That successful alterations of old houses can be accomplished so as to entirely obliterate the ear marks of an unlovely old age, and to lend them a new and naïve appearance, may be gleaned from the

work of William Edgar Moran of Goodwillie & Moran, architects, of New York City.

Mr. Moran's own summer home, Aughucushlaun, at Watermill, Long Island is a case in point. From a negative type of dwelling of the "early General Grant" period it was transformed into a dignified Colonial residence, not a little reminiscent of Mt. Vernon. The original, born in the apogee of the late Victorian, might well be described in Mr. Moran's own words as "a perfect example of the carpenter's own style."

Without ancestry and happily without progeny, it was marked by fewer inconsistencies than was the case with many of its compeers. Mr. Moran tore out the unsymmetrically placed dormers fore and aft, the decorative vergeboards and the shelving porch with its square posts branched at the top in a crude semblance of the Gothic.

## HOW IT WAS DONE

After removing all such excrescences, he flattened out the cornices, bringing the main roof forward in a gentle slope to form a pillared porch, following as a precedent the old King house at East Marion, Long Island. The series of graceful arches was repeated in the low porch which at once supplied the keynote of the design.

The tall, narrow double windows, a shallow counterfeit of the French, as well as the original front entrance off the porch, were replaced with those of the casement variety but their height was abbreviated to admit of transoms for the sake of good proportion. This change afforded greater privacy to the living-room in front and also enabled the owner to plant the entire plot with an old-



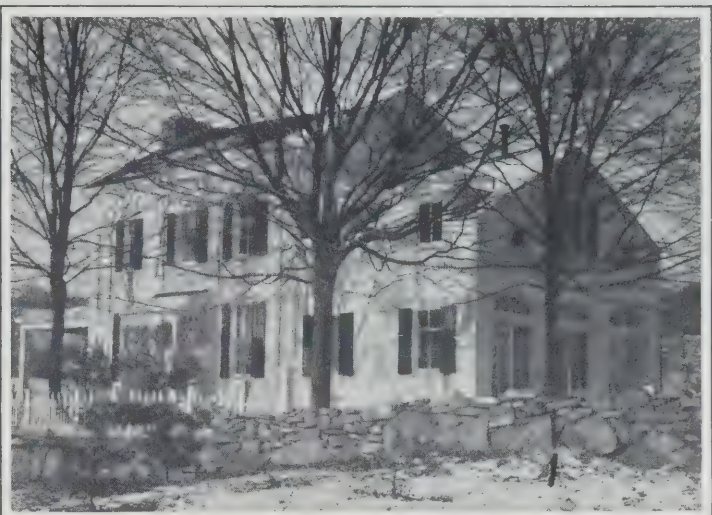
*"Before" and "after" views of Aughucushlaun, the Watermill, Long Island, home of William Edgar Moran, Architect, which through the skill of its owner was*

*transformed from a negative type of dwelling of the "early General Grant" period into a dignified Colonial residence of the Mt. Vernon, or Southern, type*



*At the home of Dr. Wilbur Ward, near Mahopac, New York, Mr. Moran achieved the lovely Colonial house with*

*gently pitched roof, shown below at right, from the crude little structure set close to a country road (see left)*



ashioned garden, bordered with Box as was also the flagged pathway to the new entrance, the bushes transplanted from an old farmhouse down on Long Island. The fine new Colonial doorway, framed in classic pilasters with a quaint leaded glass fanlight above, leads to the interior, where few changes were necessary in the floor plan, other than to secure space from the living and guest room adjoining, for the new hall.

The dining-room occupies the wing and the summer kitchen is in the lean-to, two steps down, with the laundry and winter kitchen in the basement. The upper floor is divided into three masters' bedrooms and two baths with a maid's room and bath. Not only is the exterior painted Salem white but the interior woodwork and trim as well. Charming scenic papers of Colonial days cover the walls and the furniture is early American pine and maple. The house follows Colonial tradition and is representative of the type built in the latter half of the 18th century with not the least suspicion of any but a Colonial heritage.

When Dr. Wilbur Ward sought to carry out a recreational scheme as a relief from the strain of professional duties in town, he purchased some 200 acres of rolling meadow land in a lovely section of New York State near Mahopac. A crude little structure set close to the old country road, as plain as the proverbial pipe stem, with flat roof and elongated window openings, was to be utilized more or less as a summer camp, pending the development of the dairy.

But one day the owner took Mr. Moran out to look it over, and the architect at once visualized its artistic future. The owner, still dubious of the result, told him to go ahead. In passing along the old country road to-day, a lovely Colonial house greets the eye. Surrounded by a white picket fence linked with an adorable garden gate atop a picturesque stone wall, it is as placid and serene as any 18th century landmark, yet it grew from very humble beginnings.

Again, the most vital change was wrought by replacing the roof with one having the gentle pitch of the early Amer-

ican farmhouse. A captivating hooded entrance was installed for the crude front veranda and the upper reaches of the narrow clapboarded walls trimmed with flat arches of the sort often to be seen in the Genesee Valley.

To bring the second floor windows in scale with the lower openings, the architect dropped them down a third of their height. He built on a typical farmhouse wing at the right and a pleasant open porch on the left to command the ravishing vistas of valley and hillside. The end of the wing was glassed in with casement doors with oval fanlights to afford a sequestered retreat where, in summer, one may enjoy the bright hued perennials in the old-fashioned garden into which it looks.

To give light and ventilation in the wing, dormers were cut in the roof with one full sized window in the gable, flanked by naïve quarter round openings of Colonial origin. But little change was necessary in the floor plan (since the new wing provided new guest rooms above

*Continued on page 496*



*Another example of Mr. Moran's skilful remodelling: the charming dwelling of Mr. Herbert S. Blake at Glen Ridge,*

*New Jersey, which had as its nucleus a "carpenter's Colonial" house with ugly porch and woodwork*



*Planting for June fragrance  
—and dwarf trained fruit trees*

## Walks and talks at Breeze Hill

J. HORACE MCFARLAND

*Photographs by the J. Horace McFarland Co.*

On a perfect June morning in the rose garden I am impressed with the way in which a garden challenges all the senses, even indirectly that of taste. The eye is filled with the brilliance as well as the soft loveliness of the climbing-rose pillars in their seasonal outburst. As I sit that I may write—and it requires some such occasion to sit still in one's own garden—I see the great red beacon of Dr. Huey, and just beyond it the properly named Purity Rose, while if I want to think patriotically, or rather nationally just now, there is in the immediate foreground a splotch of deep purple-blue made by plants of Lobelia Crystal Palace Gem—easily raised in the winter from cuttings, and therefore uniform.

But it is the olfactory sense that is most stirred as the soft southern air plays across the garden. Fortunate Breeze Hill is the eminence in Bellevue Park, a residential suburb wisely planned and capably carried along so that there are no poles or wires, no smoke-stacks, no billboards, no fences, to break the harmony of the garden thought. In addition to these adjuncts to pleasureable sight, all the slopes in Bellevue Park are covered with the Japanese Honeysuckle, which has here run wild, and just now, as it is in full bloom, the fragrance is indescribably sweet.

There is vast variety in rose fragrance. It is an added charm to that best of all hardy Climbers, Dr. W. Van Fleet, that from the blush beauty of its petals, or from the glands below them, comes the almost conventional rose fragrance. I have been comparing particularly, because they bloomed together, Climbing American Beauty and Zephirine Drouhin. When the first opens it has color and odor and form and profusion to commend it, but after a few days its purplish brown-

pink bedraggled petals cause one to turn from its forlorn appearance to the continuous brightness of Zephirine Drouhin, and all the time the odor of the latter particularly commends it.

This morning, after a cool night, the odor that comes from Aviateur Bleriot and from its almost lost-to-commerce companion, Oriflamme, reminds me somewhat of the Magnolias that are long out of bloom.

I have come to feel sure that every woman who visits Breeze Hill garden and sees a Rose will immediately put her nose into it, and thus I am "all set" for the necessary excuse for the really majestic white beauty of Frau Karl Druschki, that this otherwise best Rose has no fragrance.

But I am minded now not to discuss rose fragrance so much as that of the other garden adornments of the rose season. It was, indeed, the succeeding Philadelphuses that brought about the thought of calling attention to fragrance in the garden.

### MOCKORANGES IMPROVED

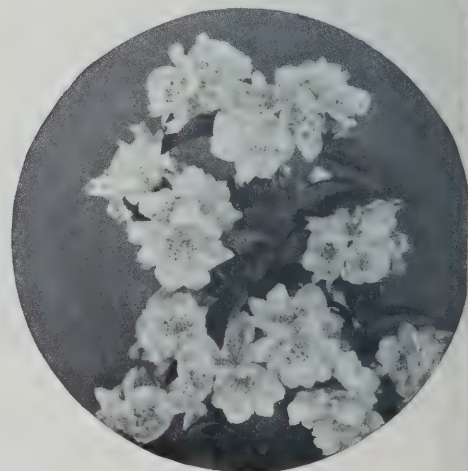
All too many nurserymen, alas, sell just a "Mockorange" when it is asked for. That may mean *Philadelphus coronarius*,

which has the conventional odor assumed to have brought about the common name of these fine shrubs, or it may mean *P. grandiflorus*, with a little larger flower and no odor at all. There is very little real need for either because of the hybridizing genius of the great Lemoine, who, putting together several species, including the exquisitely beautiful *P. microphyllus* (sent him many years ago from the Arnold Arboretum by Professor Sargent), has given us a race of hybrids including a marvelous range of size and form of flower, leaf and plant, as well as a gamut of differing odors.

If I had to have but one Mockorange I think it would be Virginal, unless instead it was the new Girandole, which with its cables (for they are heavier than ropes) of closely set starry double white flowers suggests superiority. Both have fragrance differing, but not strong.

Another of these hybrids has just been surprising me. It is named Belle Etoile and it certainly is a "beautiful star," with its four large petals, each one opening with a distinct purplish blotch at the base, lost as it expands, surrounding the dainty ecru stamens. But it is the marvelous odor of this Belle Etoile that brings the surprise. It is not mockorange odor but rather reminiscent of gardenia, or jasmine, and it makes one think of the moonlit nights of the South. It is a strong yet dainty fragrance.

So far I have not noted great variation from the conventional mockorange odor in the other Lemoine hybrids, new or old. It is among the *Philadelphus* species that one must look for such remarkable peculiarity of odorous difference as, at least from my point of view, makes them desirable in the thoughtful garden, though of less use in the show garden.



*The modern hybrid Mockoranges of Lemoine are exquisitely beautiful and far superior in size and quantity of flower. ABOVE: Virginal, single with pendant branches. RIGHT: Girandole, semi-double in heavy cables of bloom. LEFT: Philadelphus sericanthus rehderianus, small flowers with the fragrance of Garden Heliotrope*



Professor Sargent has been mentioned as having sent to Lemoine plants of the American native *Philadelphus microphyllus*, said to be the most fragrant American native of the genus. I have a young plant, but it has not yet flowered, and therefore I cannot tell about it.

Among the earliest of these species to bloom is one brought to us from West China by that English-American friend of gardens, E. H. Wilson. It is *P. subcanus*, but it started out first in gardens as *P. wilsoni*. It is a small, dainty, and pleasing flower, and its odor seems precisely that of the garden Hyacinth. It has no more than begun to fade until *P. sericanthus rehderianus* opens its abundant even if inconspicuous flowers, and then one has a scent surprise, particularly if he walks from one part of the garden to the other and notes that the peculiarly aromatic fragrance of *Valeriana officinalis*, commonly called Garden Heliotrope, is present as well in the *Philadelphus*.

Later yet, and on a very gracefully arching plant which is not generous in the amount of its blooms, small and characterized by their purplish calyces, comes *P. purpurascens*, which for a while had to be named as *P. brachybotrys*, as the botanists juggled with it. When it first began to bloom for me I was able to grow good Sweet-peas at Breeze Hill, and it was a pleasant thing to be able to ask garden visitors, particularly the ladies, whose olfactory sense is not usually obscured by tobacco addiction, to distinguish between the Sweet-peas and the *Philadelphus*, with eyes shut. It could not be done, and this really delightful Mockorange therefore stands in my mind as the Sweet-pea Mockorange.

Only of the odors of June in the garden am I now writing. There are of course Pinks to add their delight. There is the

fine old *Calycanthus* which sometimes gives us its aromatic fragrance, and sometimes refuses to do so. The Peonies have just passed, but have left memories of the fragrance of some of the commonest old varieties as well as the non-fragrance of some of the most expensive new varieties.

So the garden touches very strongly and pleasurably one's olfactory sense in June. It suggests the taste sense, because some roses smell like apricots taste, and the new *Le Reve*, a charming and most informal semi-double, clear yellow climber sent out by Pernet, smells like nothing else than the way the soft buds of sassafras taste when one pinches them off and eats them in the spring woods.

I have not mentioned hearing as a sense touched in the garden, and yet this same soft June breeze is ringing the Canterbury-bells as well as swishing pleasantly through the Maple leaves. All the senses are touched, and most of all the spirit to which these senses need to be subject is deeply stirred with a feeling of reverence for the greater Creator who could put into our hands the materials, the patterns and the opportunity for working together all this beauty.

#### TRAINED FRUIT TREES

Probably because I saw some Pear trees and Apple trees trained out as if they were growing fences in a nursery a good many years ago, I made up my mind to try out this particular kind of fruit-growing when I had a chance. Breeze Hill has given me that chance, and I have had more than a half-dozen years of fruiting on the trees fostered in this fancy fashion.

The experiment was not undertaken in any particular idea of securing greater efficiency, but simply so that I could see what the famed espalier training of England and the continent was like. I had seen Apricots and Peaches growing on a greenhouse wall, but never a primitive outdoor development of these trained trees. Then I will admit that I soon realized after I planted the trees the talking-point this supplied as I showed more or less admiring friends about the more or less attractive garden I was working on. I could lead them up to the espalier and nonchalantly tell them what it was, all the time with a fervent inner hope that I was hitting the French name with something like the proper pronunciation! There was a rather pleasing advantage in the novelty or difference of the thing.

The nurseryman who provided me with the trees had good foreign connections for getting them, but no connections at all with a conscience, for not only were the espalier trees, nicely trained as they were, far away from the varieties I wanted, but so were many of the other dwarf fruit trees. I could say words that would burn the paper about the wrong of providing a trusting planter with trees untrue to name, giving him disappointment and disadvantage at a time of life when he could not expect to have many years to correct the fraudulent representations.

But these espalier trees have borne, some of them satisfactorily and some of



*The fragrant Honeysuckle is a valued evergreen vine for covering banks and wild places*

them poorly. They have also grown, far too vigorously, because each year I have to cut away great quantities of wood to keep them somewhere near the limits of the frame. They have been always cut loose from the wood-and-wire frame, carefully sprayed, and then as carefully tied back to keep them in the "straight and narrow path" assigned to their various forms and to keep the flat presentation that might ripen the fruits more pleasantly.

Some of the Pears have been very fine in quality, and very beautiful to look at, as may be judged by the picture accompanying this story. Also, when the blossoms come, the trees are beautiful enough and different enough to be again well worth while.

The experiment, therefore, while it has not resulted in any advantage in fruit over the neighboring dwarf trees, has been worth while for reasons above stated and cheerfully admitted. I do not recommend espalier trees, which can be had of several nurserymen in the United States, as an orchard investment. I do recommend them as a very pleasing means of fruit enjoyment to those who like all parts of God's garden profusion, and are as willing to enjoy the beauty of a trained Tomato as the beauty of a perfect Rose.

#### IN PRAISE OF ZINNIA

For two years we have enjoyed the peculiar beauty of the Dwarf Zinnia, sold as *Gracillima*. The flowers are a little more than an inch in diameter, and we feel particularly pleased when of the seedlings a goodly number come either yellow or clear scarlet, though occasionally there is a good orange in the lot. The plants participate in the graceful quality implied by the name, because they are low and rounded, and at Breeze Hill we have found them most serviceable as an edging. In common with the Zinnia family they bloom long and the blooms stay long, so that we have nearly three months of service from this charming annual.

The cut-flower part of the outfit is especially fond of these *Gracillima* Zinnias.



*Dwarf trained fruit trees have a peculiar charm and friendly intimacy. They bear reasonably good crops too*



*Roomy and quaint "built-ins" that  
fit the style, the space and the color scheme*

# Beauty and convenience in cupboards

MARION BROWNFIELD

*Photographs by Jessie Tarbox Beals,  
Mott Studios, John Wallace Gillies, Frederick W. Martin*

## UP-TO-DATE QUAINTESS

The modern china cupboard is most up-to-date when it has a quaint old-time air! In other words, the vogue of period styles has influenced the housing of our china. Fortunately, this gives us charm-



*The kitchen-dresser type cupboard in its quaint simplicity emphasizes the informal cottage note*



*These cabinets are so cleverly recessed and harmonize so perfectly with the general atmosphere of the room that they have the*

ing variety, for period effects can be adapted as seems expedient.

The general architecture of the home naturally governs the interior decoration. Thus we have corner cupboards with leaded glass doors in a Colonial dining room, wrought guarded shelves where a Latin atmosphere prevails, and a simple kitchen dresser effect where painted furniture emphasizes a cottage setting.

Most of these cupboards are "built-in", but what a contrast with those formerly constructed! Instead of a standardized ready-made look, each has individuality. And who indeed would suspect that the cabinets in the room shown in the illustration below were "built-in?" In harmony with the Renaissance period atmosphere these china cupboards are so artistic that the secret of their being stationary is only revealed when one becomes fully aware that they are "flush" with the wall. Indeed, the arched treatment of both ceiling and doorway gives the impression that here is a fine piece of furniture set in a recessed wall. Both the handsome woodwork, and the recessing give these cupboards the charm of distinct pieces of furniture. Then, too, open shelves, whether they hold china, glass, or books, are always delightful.

*distinction of separate and choice pieces of furniture. The arched ceiling aids in the impression of a recessed wall*



*In the modern cottage where space conservation is important closed shelves take care of both dishes and provisions*

And speaking of shelves, there is a fad for painting them to contrast with the color scheme of the room they occupy. Where the studio or cottage effect is the keynote, shelves for pottery are decidedly attractive with a vivid touch of color. Not only the shelves (on top and carefully underneath) but the wall back of them is given a gay coat of enamel. Sometimes a two-color scheme is successfully employed. Thus the shelves may be painted a soft apple green, with the back wall and the edge of each shelf salmon pink. Often the pottery itself will suggest a fascinating color scheme. Contrast is usually a good rule, so if bright Majolica or Czecho-Slovakian pottery is to be properly set off, a glossy black may be just the thing. Also in passing it may be said that paint is an excellent way of covering up inexpensive woodwork.

## THE DIFFERENT TYPES

What the china cupboard holds is another inspiration for the building thereof. Peasant wares, whether they are Quimper, Wedgwood, or the very popular Della Robbia or Raphaellesque patterns in Majolica, always call for simple sturdy surroundings. The roomy cupboard illustrated above at left is splendid for holding such pieces. It matters not whether one is a "collector," or just a home-maker who determines that the practical shall also have beauty, in any case the housing of



different types of china require discrimination. English Minton, Royal Doulton Worcester, and Irish Beleck, whatever the pattern, demand a certain dignity.

A recent vogue has been closed cupboards of all kinds for the dining-room. But now we are waking up to the tremendous possibilities of dishes as decoration. Nothing gives a more intimate touch to any room than a few shelves or a picturesque cupboard, where Canton or



*Simple sturdy cupboards are most appropriate for gaily colored pottery and china*

Copeland, just by way of example, reposes. It is the symbol of hospitality, this suggestion of breaking bread, that is sorely needed in many a dining-room, especially where the walls are austere plastered. Even gloomy halls or informal living-rooms take on new life, when a small china cupboard becomes what the interior decorator appropriately calls "a point of interest." For double service rooms, too, where living and dining-room are combined, the china cupboard is a practical as well as artistic feature. It may, if desired, hold glass, or brass, a treasured collection of bowls or candlesticks, or even books. Drawers are sometimes included and are useful to hold linen. The modern china cupboard lends itself admirably to individual arrangement.

Its size is regulated by the same happy yardstick. However, the capacious china cupboard is favored at present. While a few reach the ceiling, many blend with the baseboard. Five shelves, spaced evenly or unevenly apart, are often built. This gives ample space for the average dinner set, or the choice pieces rescued from the pantry or kitchen.

The number in a room depends upon the size of the various units. Sometimes two small cupboards break up a monotonous wall space much more attractively than one large cupboard. Balance is usually most effective where a pair of cupboards are desired. The niche idea is being revived in many Italian Renaissance style dining-rooms; odd wall spaces and corners lend themselves readily to a few shelves. The space between windows can often be utilized for a rather tall

cupboard. In one very modern breakfast room seen, all four corners of the room were turned into cupboards!

To what extent shall the china cupboard be the "point of interest" in the room? It can very well be the center of interest. But if there is a fireplace, the china cupboard usually yields first honors. On the other hand, much depends upon the "view" from the adjoining rooms. Unless there is something unusually attractive in the way of a movable buffet or console, the china cupboard is an interesting spot on which to focus attention. Whether it is to be merely one of the attractive details of the room, or an important part of the picture, depends on the size of the room, and the other furnishings. A built-in cupboard conserves floor space, decidedly. But it must be in proportion to the amount of wall space available for windows and doors. When well balanced, it will be a true source of pride.



*Built-in cupboards for the bedroom are a happy solution to the closet space problem in the modern apartment or small house*



*The wrought-iron grilles that guard the housewife's treasures here harmonize with the Spanish scheme of decorations and are an integral part of the general design*



*Painted shelves, sometimes in a two-color scheme, furnish a decorative note where the cottage or studio effect is the keynote.*

*Notice the architectural beauty in this round-arched cupboard and the way it harmonizes with the simple furniture*



*You must recognize the  
symptom before you find the cure*

# Common ailments of common plants

DR. E. BADE

*Photographs by the author*

The majority of those who work in their own small gardens have a hazy idea of the injury that may be inflicted upon flowers, vegetables, or fruits by the various kinds of lower fungus. The unskilled worker turns for aid to chemicals, and takes, in his ignorance, any type of spray of which he may have heard or which he may have at hand at the time, not realizing that there is no single spray which will prevent the attack of the var-

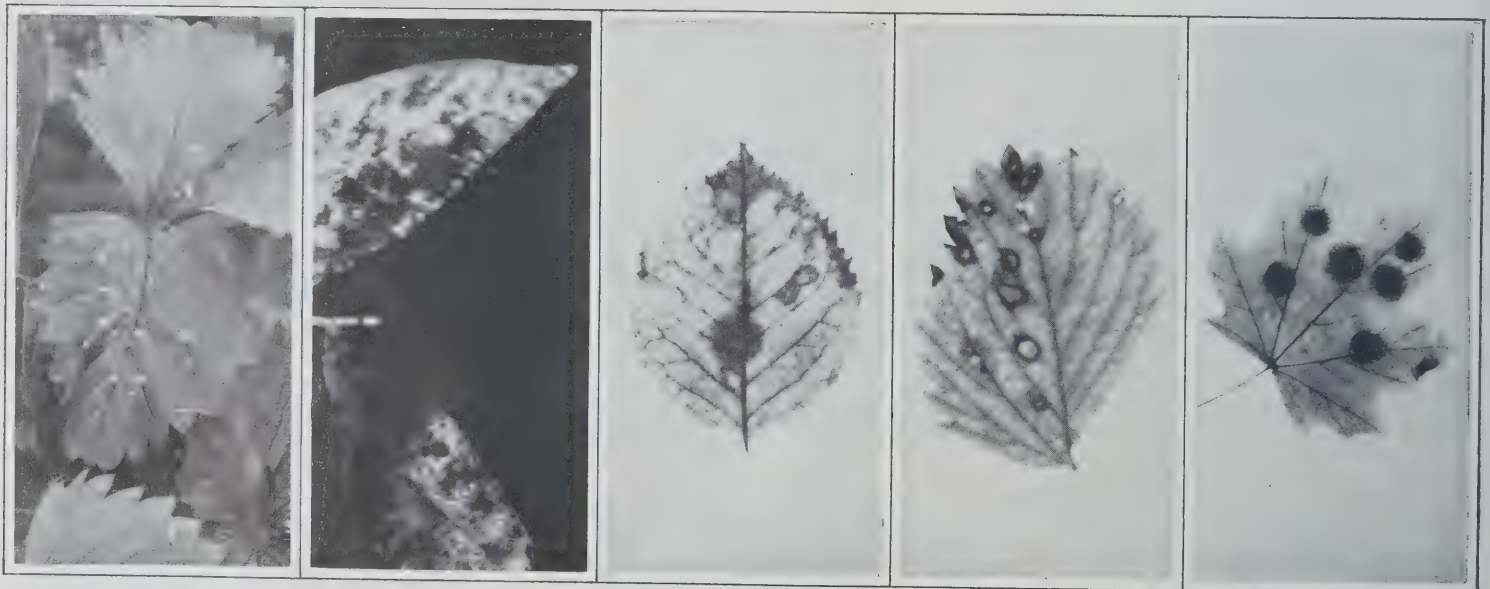
ious lower fungus, and that each particular type requires a different protective measure.

The injury which such parasitic fungus do to the living tissue of the plant depends upon the parasitic growth itself. The plant cells may be brought to their death when the fungus penetrates them, just as if they were poisoned. The content of the cell is then either wholly or partially taken up by the parasite or the fungus

only abstracts certain substances without at once killing the cell. The cells then become brown although they remain for a time in a living state. Their destruction is sealed when the spores of the fungus develop.

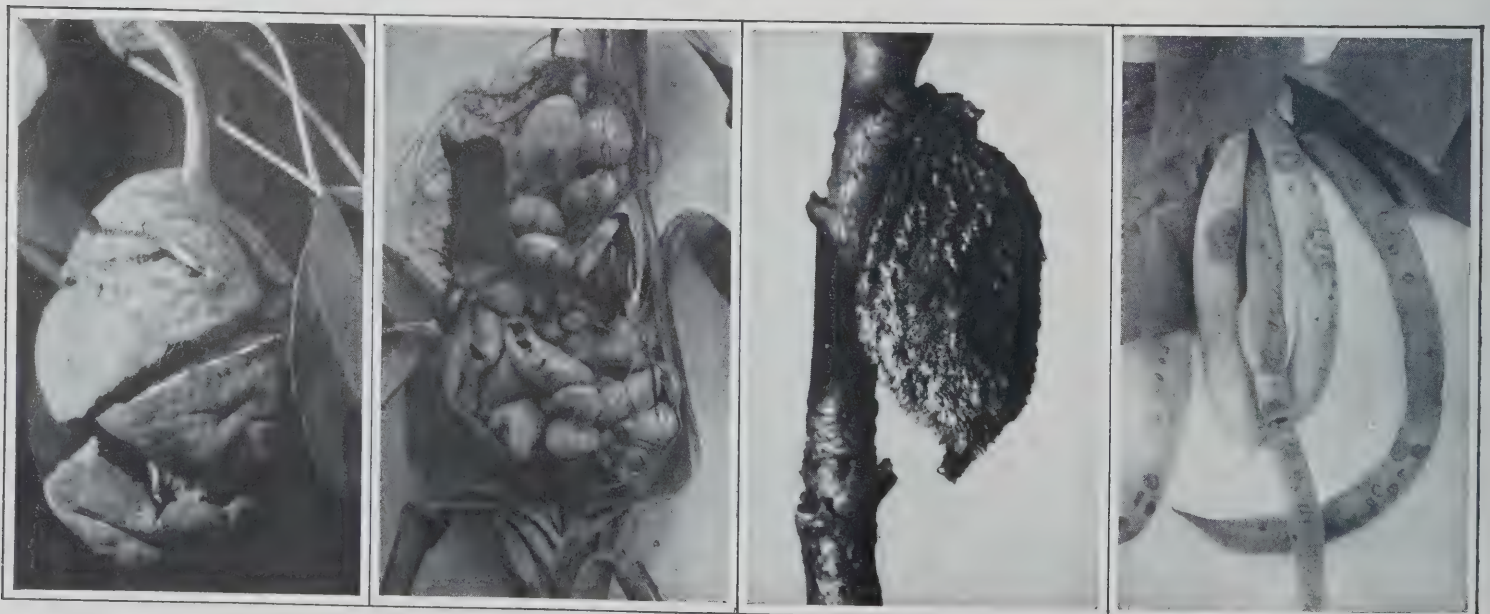
There are still other fungus which have a certain stimulating effect on the growth of the cell while they remove substances from the plant thus producing abnormal

*Continued on page 520*



*Left to right above. General appearance of the Strawberry leaf blight. Mildew on Phlox. Black-spot on Rose leaf. Leaf blight of Strawberry. Black-Spot of Maple.*

*Left to right below. Fusicladium which splits the Pear also spots the leaves. The blight of Corn. Monilla on Peach causes shriveled, dry Fruit. Blight of Bean*





# Among OUR GARDEN NEIGHBOURS. Readers open column LETTERS from our Readers ABOUT Gardens and Homes

TORRINGTON, WYO.

Dear Editor

I am building a four room bungalow 30 ft. x 36 ft., and know very little about the kind of heating plant to install. The house is on a farm in Wyoming where the winters are severe and the winds very strong and cold for a number of months during the winter. I would prefer an oil burner, but find that fuel oil cannot be obtained in this part of country. This narrows my choice down to either a pipe or a pipeless furnace, as the size of both my house and pocketbook precludes steam and hot water. Sometime I shall wish to heat a room on the second floor. The garage must be heated by a hot water coil from the furnace. Will a pipeless furnace adequately heat this house?

Where no skilled workmen are available is it likely that a pipe furnace can be correctly installed? Are the floors cold in a house heated by a pipeless furnace? The prevailing wind here in the winter is from the northwest; will the northwest bedroom be cold if a pipeless furnace is installed? If in the future oil is obtainable I shall probably install an oil burner: this fact will undoubtedly affect my choice of a furnace now. Can you help me solve my problems?

Alice R. Kauffman

## Jade and orchid for the bathroom

To the Editors:

Inspired by reading "Colorful Bathrooms" in the May issue, I feel that some other readers may be interested in learning how I converted my bathroom into a thing of beauty and a joy for some time to come, at an expenditure of less than fifty dollars.

It was about as hopeless and hideous a bathroom as could be! The floors and walls for about four feet up were woodstone, putty color, streaked and water stained; the woodwork enameled a glaring white, as also were the ceiling and upper walls, the latter badly cracked. The bathtub was modern in that it was porcelain; and it had legs that showed to the world! The first step was to have the tub enclosed, using scrap lumber covered with woodstone the same as the floor and walls. In the side near the plumbing was built an 18 inch door for access to the pipes in case of trouble, and this compartment is the joy of my life, for in it all the cleaning materials for the bathroom are kept, handy and out of sight.

We decided upon an orchid and jade bathroom, and proceeded to paint all the woodwork and woodstone, floor included, orchid. First I used two coats of flat white tinted with rich wine color and bright blue that was as near as possible the shade I wished. Two more coats of white flat tone (tinted of course) were then applied. This is harder than the flat paint, having more body and some enamel. For the final coat I used one of those marvelous

new lacquer paints that dry while you wait. While the under coats were not always the shade I wanted I was quite sure to have this last one just right and the result was a beautiful soft rich orchid, the surface as smooth as tile and much harder than enamel.

Before I began with the orchid paint I had finished the inside of the medicine and linen chests a lovely shade of jade green. An old kitchen chair was lacquered jet black, and the clothes hamper, which had been painted orchid along with the floor and walls, received a black band about an inch wide around the top.

The ceiling and upper walls were covered with Sanitas in a deep ivory (almost tan), and we used towel racks of clear glass with nickel fixtures. The curtain for

The Answer

Dear Madam:

The proper planning of a heating system involves a careful study of the location and size of the house. There are many factors that I should know before I could tell you anything very definite. My suggestion will have to be along general lines.

You say the prevailing winter winds are from the northwest. The furnace should therefore be placed, if feasible, under this room. This will make it easier for the heat to find its way to the coldest corner of the house.

Most people make the mistake of getting a furnace too small for the house in their effort to save a little money on the installation. Hot water or steam heat are often thought to be superior to heating by hot air; but, even if so, hot air furnaces cost less to install.

the overhead shower was of jade green rubberized silk, and the rag rugs were also green. Organdy with embroidered dots of jade green made the window curtains.—Mrs. C. S. Bateman, San Pedro, Cal.

## Starting bulbs for spring growth

Dear Editor:

The first of February may seem unusually early for beginning operations, but to flower lovers any work with plants seems to bring a foretaste of the delights of spring. Caladiums, Cannas, Dahlias, and Tuberose bulbs for early forcing may at this time be started in one's basement. While some people advocate using sand to start tubers in, we have found damp sphagnum moss to be quicker and equally efficacious.

Simply wet this moss, which any florist or seedstore will sell very cheaply, and wrap it around the bulbs. Lay them in a flat and keep them in the dark for at least two weeks, being careful to see that the moss is always damp. Then gradually bring them to the basement windows for light. If they advance too rapidly, pot them at this time, though few basements are warm and light enough to cause this potting. Bulbs rooted in this way flower much earlier outdoors and are stronger. We nearly always start Castor-beans and Moonflowers at the end of February, and the result has amply repaid the extra effort. In fact, we won a prize with 14 feet high Castor-beans, which is really saying volumes, inasmuch as we live in Canada where such an almost tropical growth is rare. It is also advisable to split up bulbs for propagation at this time, just the same as to make cuttings of Geraniums, Flowering-maples, Begonias, etc., which are rapidly throwing out new shoots in February or March.—Laura Gaskill Hammersley, Sandwich, Ontario.

## Hardy Roses at Ottawa

Dear Editor:

The April, 1926, number of Garden & Home Builder contains an article "Planting Roses for Hardiness" by a Canadian contributor, that contains so many statements that do not coincide with my own experiences in this region that I call attention to at least some of them.

For instance, he places J. B. Clark among the varieties not hardy enough

Any of the three types of furnace will satisfactorily heat your bungalow.

If there is a reliable heating contractor in your vicinity, you would do well to consult him and to follow his advice. On the other hand, if you must depend upon farm labor under the supervision of a good handy man it would possibly be best for you to write to one of the large nationally known organizations of good repute in the heating or home construction fields that are in a position to advise you intelligently and to furnish all materials and instructions. In writing them you should give the floor plan and that of the cellar. They will also want to know what is the lowest outside temperature that you will probably encounter for a day or two at a time.

F. H. Randolph,  
Cornell University.



for Ottawa. While this Rose is sometimes classed as a Hybrid-tea, it is in performance an ideal Hybrid-perpetual (and is so classed by its introducers) and in hardiness exceeds even the most of this class. I doubt if there are a dozen Rose groups of any extent in Ottawa that do not contain one or more.

Again, Jonkeer J. L. Mock is listed as doing so poorly as to be undesirable. Now, I doubt if any Hybrid-tea has made greater strides in this vicinity in recent years. In my own garden it exceeded all others in both first and second crop bloom in 1926. It is not only much more hardy than some of the Hybrid-teas claimed to be better by the writer of the April article, but it has the merit of being a vigorous grower and in my own experience is a difficult pink to defeat in an exhibition.

Madame Ravary and Madame Leon Pain are named as varieties that do not mind our severe winters; yet many growers with whom I am acquainted have found it practically impossible to carry a Madame Ravary over the second winter, while Madame Leon Pain has never been seen in our exhibitions, so far as I am aware.

Dean Hole, also greatly praised, is practically a failure here as is also Hoosier Beauty, which has been planted time and time again without any success.—Experience, *Ottawa, Canada*.

### *A plea for the old-fashioned flowers*

To the Editors of Garden & Home Builder:

I should like to say that I sympathize with your correspondent in the June, 1926, issue who writes under the title "Oh, for the Flowers of Yesteryear," and signs herself M. E. H., Elizabethtown, N. Y., as I, too, long for several of the old-time favorites. When I ask for them I am told "Oh, they have been discarded, superseded by better sorts"; which is not true, as in most cases the newer varieties do not in any way replace the varieties asked for, and do not resemble them even in color. I have not found the Dahlia Cherub, but have been successful in finding Old Maid's Curly.—Mrs. J. A. Morrison, *Denver, Colorado*.

### *Wood ashes for Dahlia success*

To the Editors:

I do not believe that the full value of wood ashes has yet been realized. After this season when a month of cold floods alternated with a week of hot, dry weather I found it invaluable in bringing back erring Dahlias to the way they should go.

Dusted over the foliage it discouraged many an insect, and carefully cultivated in around the roots with half sand it restored many a waterlogged pale green plant to healthy dark green foliage and buds. This has been a very hard season for Dahlias and many other plants, but "anybody can raise flowers in a good season."

Some years ago I wrote in the Garden Magazine the names of a dozen Dahlias I would pick out if I were marooned on an

island like Robinson Crusoe. After this last summer I would revise my list a trifle. Now I feel sure I would include shimmering rosy salmon Judge Marean, glowing burnt orange Charm, good old waxy Snowdrift (if she be rather a short little lady) curly lavender-pink Mariposa, erect dark bronze Trentonian, famous dark red Grizzly, yellow Mabel Thatcher, deep-petalled Margaret Masson of silvery rose-pink, most luxuriant golden yellow Hybrid-cactus Glory of Flushing, very vigorous salmon Papillon, that stunning Eliza Clark Bull, pink and white erect Francis Lobdell, and long keeping Elinor Vandever. These Dahlias were certainly "fool-proof" last summer: they were not troubled by insects, kept right on blooming and blooming hard, showing large exhibition blooms no matter how unfavorable the weather. The old red Cardinal King, too, made a splendid big flower for me and Jersey Radiant was always reliable with its burnt-orange blooms. Have I left out King of Shows? That would never do. It was lavish with its enormous quilled balls. It is well for a beginner in Dahlias to start out with fool-proof varieties and then he or she can try later the kinds that are harder to raise. A good application of wood ashes toward the latter part of September seems to make my bulbs keep better over winter.

On my island, too, there must be room for a few seedlings. About once a year I discovered a "fool-proof" new variety. It is great sport to raise them like other annuals, and a potful in a sunny window will give much pleasure before frost comes if they are planted out around May 10 to 15 in this latitude. I have had excellent results from California grown seed and also from my own Jersey seed. The bulbs from seedlings almost always are full of vitality and winter well in sand off the floor and in a temperature of about 40 degrees. Each year one should discard his poorer Dahlias and strive to get a few better varieties. Then he can gather any seeds that ripen, knowing that there are no poor varieties in his garden to hybridize the good varieties. The seedlings may be planted a foot and a half apart and then one can dispose of the poorer varieties as they bloom thus giving the better class more room.

It is most enjoyable to raise something new from seed. In my coldframe now are a tiny Magnolia with four leaves, a Chinese Tree Peony with one leaf, and a row of little Tigridias. I have at length discovered that to winter Tigridias a top shelf in an ordinary closet, away from mice, is an ideal place. Where Gladiolus would winter they decay. I have had both the gay scarlet and the peach-colored varieties this year. They need a very well drained place in the garden and cannot stand wet.

An annual which was invaluable the past summer for blue borders is Browallia. It can be transplanted with no difficulty and seeds itself from year to year. It is excellent for cutting. Another good blue annual is Hound's Tongue or Cynoglossum. It looks like blue velvet Forgetme-not.—C. A. Gardin, *Ridgewood, N. J.*

### *Concerning various bulbs*

Editor Garden & Home Builder:

I have read somewhere—I thought it was in your paper, but could not find it afterward—a remark by a contributor that Easter Lilies had blossomed again after regularly blossoming in house or greenhouse. [Yes, See G. & H. B. for April, 1925, page 165, with illustration—*Ed.*] I find this to be quite regular. All of these bulbs that are of much size will blossom late in the season if well planted and cared for, sometimes giving several flowers to a bulb.

When I looked for them to continue blossoming I was disappointed. Only a few weak shoots appeared and after another year there were none. I therefore came to the conclusion that these bulbs are not exactly hardy and do not winter well. So this fall I have dug up all I had and put them in with other bulbs that have to be wintered inside, and I will see how they come out as summer bulbs. I think I shall set them in a little soil and maybe bring them up early if they winter well. I have never seen any instructions as to how they should be handled.

The cutting down of the Holland bulb supply by an over-kind government board is likely to set people to taking better care of their bulbs than they used to. It was quite too common to plant them in ordinary soil—I did it anyhow—and when they ran down after two or three years, buy some more. It is found that what all these bulbs need is a better chance. We cannot provide climate, except in a small way, but we can use good soil and location.

One flower garden with which I have some connection fairly multiplies its bulb blossoms every year. Hyacinths do not last so very long, but Tulips and Daffodils, which have been in that garden a dozen years, are still doing well, some sorts better than others. It is always scarcity that sets us to doing better work with what we have. An amateur fancier has just told me that his Tulips are actually multiplying, so that he will have to divide them soon. Narcissus of the Poeticus group will multiply too much and Hyacinths divide till they are too small to blossom. Is there any way to prevent that? [I don't think so!—*Ed.*]

We find that a good setting in sand, over a mixture of good soil and fine manure, with topsoil that is mixed with sand or something that prevents hardness and baking, is about as good as we can do with them.—John W. Chamberlin, *Buffalo, N. Y.*

### *Delphinium seeds in a sunny window*

Editors:

Miss Donnalson's experience (see G. & H. B. for October, 1926, page 154) leads me to mention for the encouragement of others that I have raised lovely strong Delphiniums for June blossoming from seed sown in February. The seeds were planted in a sunny window.—A. C. McC. Hall, *Greenock, Md.*





# M A R T I N I Q U E

*an exotic chintz, filled with the  
life and color of the Tropics*

THE delights of Martinique, that volcanic little island of the West Indies, with its sugar-cane and coconut palms, its serpents and colorful coral, its carefree Africans singing and dancing through the languorous tropical nights and warm, sapphire-blue days—form the exotic design of this new Schumacher chintz.

In color it is distinctly modern, for it comes in *cuivre* (copper, but with a new salmon tinge) *noir* (the green of the sugar-cane is especially effective against the black), *bis* (a soft biscuit shade), and *vert* (the new Adam green).

BUT the story of the design goes back to the year IX of the calendar of the French Revolution (1800).

A certain M. Pelletan, wealthy planter of Martinique, fearing for his profit because of a proposed restrictive blockade, journeyed to France to organize methods of smuggling his sugar into Europe. Desiring to take back to his only daughter, Zulmé, something to please and amuse her, he commissioned a French artist to make a painting of characteristic Martinique scenes.

It is this ceaseless searching into the decorative achievements of the past, thus adapting them to the newest trends, that distinguishes Schumacher fabrics



*An 18th Century French artist's conception of a languid tropical isle—here given modern interpretation in chintz. It comes with ground of *cuivre*, *noir*, *bis* or *vert**

—gives them variety, assures their authenticity of design.

Whatever your decorative needs, there are Schumacher fabrics especially designed for them—rich velvets, lovely brocades, brocatelles and damasks, fascinating prints, chintzes and toiles de Jouy, splendid, lustrous satins and taffetas, beautiful tapestries and embroideries.

*“Your Home and the  
Interior Decorator”*

HOW you can, without additional expense, have the professional services of an interior decorator for your furnishing problems, is explained in the booklet we have prepared, “Your Home and the Interior Decorator.”

It shows how much the decorator can help you in furnishing your home attractively. Take your problems to a decorator, upholsterer, or the decorating service of a department store and they will arrange to show you Schumacher fabrics. They can promptly get special and carefully selected samples from us to meet your particular requirements.

Attractively illustrated in full color, this book will be sent to you without charge upon request. Write to F. Schumacher & Co., Dept. D-2, 60 West 40th Street, New York. Importers, Manufacturers and Distributors to the trade only, of Decorative Drapery and Upholstery Fabrics. Offices also in Boston, Chicago, Philadelphia, Los Angeles and Paris.

F. SCHUMACHER & CO.



# A GARDEN *One Year Old*

*the prizes awarded in the*  
GARDEN CLUB PHOTOGRAPH CONTEST

To show that a year-old garden may easily be an achievement of merit and charm, if a sound idea is the basis, was the purpose of our offer of prizes of \$50 for photographs and brief description of a year-old garden (for garden club members). The contest closed October 1st and drew entries from about every state and even from across the ocean.

In making the award the judges considered chiefly the practicability of the problem and the possible help to be derived by others having similar problems.

## *A year after the washout*

by MRS. JULIA MARQUAM  
*Photographs by the author*

The principal achievement in the development of this interesting garden is the short space of time taken to bring it to its present state of luxuriousness.

In February a great calamity befell it. Some water pipes and tanks situated on the street above burst in the night, sending a rushing torrent of water down through the whole length of the garden, leaving it a desolate waste of mud.

The owner had spent many years perfecting a charming hillside garden, made up of attractive terraces supported by rock walls, as she was very partial to rock plants.

After careful deliberation, she realized that the natural formation of her garden

## THE PRIZE WINNERS

MRS. JULIA MARQUAM  
PORTLAND, ORE.

*The Portland Garden Club*

MRS. C. LAZELL NORTHROP  
RIDGEFIELD PARK, N. J.

*The Ridgefield Park Garden Club*

*Mrs. Northrop's garden and those of honorable mention will appear in later issues*

### *Honorable mention*

*Mary C. Wilcox, Four Counties Garden Club, St. David, Pa.*

*Agnes C. Darrow, Little Gardens Club, Dayton, O.*

*Mrs. Francis P. Hallinan, Portland Garden Club, Portland, Ore.*

*Mrs. C. M. Gooch, Garden Club of Memphis, Memphis, Tenn.*

was an ideal setting for a true rock garden on a large scale. Early in March work was begun in earnest. To insure perfect security from any possibility of too much moisture, a rock drain was built under the rock walls. Nineteen loads of rocks were used in the construction. Most of them are natural boulders. Some of them were so large that it required three men to fit them into their proper places. The rocks chosen are porous lava or volcanic rocks, which are the kind all rock plants especially love, and their soft gray colors blend in a most harmonious way with the gray-green foliage of so many rock plants.

We have to keep in mind in building a rock garden that these plants have their original home on the very highest mountains, where soil and moisture are almost nil. That is why the rocks are standing up

on end and seem at first to be too conspicuous for beauty.

The many advantages of the hillside in building a fine rock garden are clearly visible here. It lends itself so well to ascending steps and terraced walls. Here the steps half encircle a lovely grotto and shallow bird bath. Keeping every rock in just the right place to create the design is a most careful study and requires time and much effort; for the art of such a garden has all the elements of architecture, with its unity of composition in balance of form, light and shade.

After the design was satisfactorily completed, the next problem was the right kind of soil: this consists of one half leaf mould and one half peat moss, also a small amount of sheep guano and bonemeal.

*Continued on page 524*



*Along the stepping stone walk to the house Delphiniums find a congenial home. These are the Wrexham strain*



*In February last the original garden on this site was washed away. That gave the inspiration for the hillside rock garden*

*that now occupies the place. Natural boulders, some requiring three men to lift, were used in a series of ascending terraces*



# In the Spanish manner with floors to match

An interview with STEPHEN STRAHOTA  
*Interior Decorator, Katonah, New York*

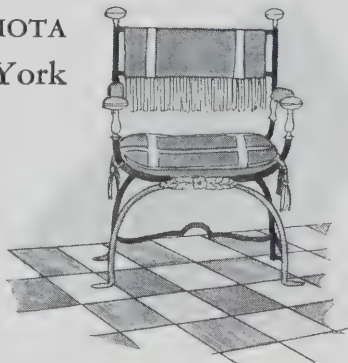
## *El estilo español!*

Just what does it signify for the modern interior? Color first of all, especially bright yellows, warm reds. Then the unstudied artistry of hand-wrought work—in iron, in plaster, in tapestry. And by all means, pattern floors as a background of interest and harmony.

I cannot emphasize this last point too strongly. Neglect the floor, let it remain drab, colorless—and your whole interior of Spanish influence lacks character. Start with the floor, make it the color foundation for your decorative treatment—and success is assured.

Before I decorated the two rooms you see illustrated here, the floors were worn and splintery. Even more discouraging, they were absolutely devoid of color interest. The pictures show how the new floors of Armstrong's Marble Tile Linoleum gave to these rooms a spirited foundation for my whole decorative treatment.

These Armstrong Floors were quickly cemented in place right over the old wood—first a lining of builders' deadening felt, next the linoleum, and then a good wax-



View from living-room into dining-room in the home of Mrs. W. B. Hewitt, Katonah, N.Y. Mr. Strahota, decorator, chose Armstrong's Linoleum in a marble tile design (No. 76) as the foundation for the Spanish treatment. This floor is permanently cemented in place over builders' deadening felt.

ing and thorough polishing.

The cost was very reasonable—the effect, all that could be desired. And in addition to their rich beauty, my client tells me that these floors contribute real comfort too. They are warm, springy and quiet to the step, and extremely easy to keep clean.

## *For every type of room*

For Spanish, English Colonial—no matter what the period—Armstrong's designers have created floors that inspire the home decorator. You can see these



modern linoleum floor effects at furniture, department, or linoleum stores near you. Just ask your merchant for Armstrong's Linoleum, which you can identify by the Circle A trade-mark on the sturdy bur-lap back.

## *Illustrated in a new book*

Would you like to see how these modern floors look in different kinds of rooms? Then let us send you Hazel Dell Brown's new book, "The Attractive Home—How to Plan Its Decoration." This helpful book, illustrated in color, reveals many new facts on home decoration. Its "Decorators' Data Sheet" will help you lay out your work, step by step. And its unusual offer of service brings you the personal aid of skilled decorators. Sent anywhere in the United States for 10c (Canada 20c). Address Armstrong Cork Company, Linoleum Division, 2642 Charlotte Street, Lancaster, Pa.

Look for the  
CIRCLE A  
trade-mark on  
the bur-lap back

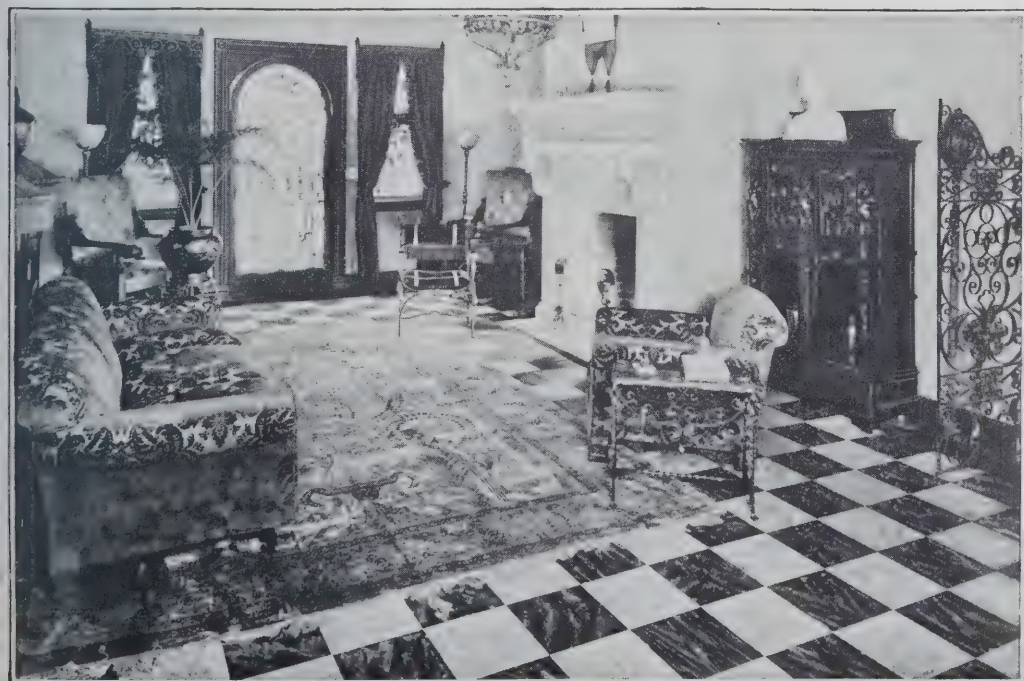


Step into this Spanish living-room of Mrs. Hewitt's home and you step on a floor that has all the fine appearance of marble. Yet this floor of Armstrong's Linoleum is most comfortable to walk on. It has a springiness, a softness to the step, that conveys a feeling of rich ease. It is warm, free from draughts, and a quiet floor, too.

# Armstrong's Linoleum

for every floor in the house

PLAIN • INLAID • JASPE • ARABESQ • PRINTED





# YOUR GARDEN *in the month of* FEBRUARY

## DIRECTIONS FOR USING THIS GUIDE

AS TO TIME AND PLACE: In gardening a date can only be approximated. Generally the latitude of forty degrees at sea level and a normal season is

taken as standard. Roughly, the season advances or recedes fifteen miles a day, thus Albany would be about ten days later than New York (which is

latitude 42). The latitude of Philadelphia is a week earlier. Also allow four days for each degree of latitude, for each five degrees of longitude, and for

each 400 feet of altitude. Latitude 40 approximates a line through Philadelphia, Pa.; Columbus, Ohio; Richmond, Ind.; Quincy, Ill.; Denver, Col.

## The Northeastern section

by T. A. WESTON

The editor in his wisdom has decided that I am particularly capable of affording his Eastern readers hints and suggestions on gardening operations. Being unable to convince him otherwise, I am taking up my favorite pen which has served me faithfully for many years, in the hope that it will bring inspiration. The weather at the time of writing certainly does not create thoughts of gardening; a snow storm is raging, but despite it and a temperature of 16° F., I have spent an hour in the garden seeing to it that the coverings in the frames and on the more tender subjects in the open are held down securely. No gardener who is absent from home daily can afford to neglect making such coverings secure, for when snow is not present a strong wind is capable of withering the life out of all such plants as Foxgloves, Primroses, Canterbury-bells, etc.; plants of this class should not be freed of their protective covering before March is out, however mild it may be prior to that date.

Incidentally, I might mention that everyone may have flowers in his garden at the time when I am writing—December. *Helleborus niger*, the Christmas Rose, is one of the marvels of nature, for its period of blooming is from November to March; indeed it is at its best around Christmas. In sections where heavy snow falls before severe freezing sets in, practically no protection is needed; the flowers will develop under the snow. In my own garden I find it advisable to cover the plants with small frames when the buds start to push up in November. Grocery boxes covered with a pane of glass are quite serviceable and, by covering heavily with poultry feed bags when severe weather sets in, the flowers are safe from damage.

Frosts of several degrees have no effect upon them, but they can make no progress if the soil is allowed to freeze solid. Make a note of *Helleborus niger* and secure plants in the spring. It likes a fairly heavy soil; and, for obvious reasons, choose a sheltered situation; near a screen of evergreens or at the base of a southern slope is an excellent position.

Those who have no greenhouse (and I, the writer, am among the host) have little opportunity to do much outdoors in February, particularly those who, like me, have to confine garden operations to evenings and week-ends. Everything depends upon the weather, and if it is favorable, make a point of pruning all fruit trees and bushes if not already completed. Fruits, by the way, should find a place in every garden of fair dimensions, and by

the use of cordon and bush trees and dwarfing stocks, one can have a great variety of Apples and Pears in a small space. This is a good time to place orders for such trees for early delivery. Currants and Gooseberries should be considered and the Red and White Currants as well as the Gooseberries can be grown as cordons. If such are not purchasable ready-made, buy rooted cuttings or save some of the longest prunings for the purpose, preserving them in jars of water in a cool place, until they can be planted deeply in the ground where they can remain undisturbed for a year or so.

A mild day is also opportune for spraying fruits; strong solutions of lime-sulphur



or any of the reliable proprietary washes will do much to remove the danger of aphid and caterpillar plagues in the growing season, for many of these develop from eggs laid upon the wood the previous season.

As a general rule it is not possible to make sowings of seed; but if it has not already been done, consult the catalogues that have come in and send your order without delay. Do not overlook the novelties, for always there is something worth trying; indeed novelties are the spice of gardening.

Those fortunate enough to possess a well lighted cellar that is not apt to vary greatly in temperature, may gain some advantage by sowing their Sweet-peas. Use a box some 3 inches deep, and if separate colors are favored, place the seeds in rows, covering half an inch, and labeling each. Get into the habit of marking the date of sowing on all labels,

*Continued on page 490*

## The Pacific Coast

by ELIZABETH URQUHART

February is a keystone month in the California year, coming mid-way between the opening of the spring-like winter in October and the end of spring in May; hence it is a great month for planting and sowing, and all the hardy and half hardy seeds may come out of their packets now, and nearly everything planted, except where frosts may still be expected. All along the coast and bay regions, and where the surplus water is draining off and the sun is warming the soil, gardeners may get busy with spade and fork, digging deep but leaving a rough surface to prevent packing from March rains. The weeds, too, are now making growth and must be removed while the ground is soft, and put underground to enrich the soil.

In mountain regions and in low frosty valleys, planting must be delayed a little, but everywhere pruning may continue if the work be not done already, and transplanting as well, where conditions are favorable.

Violets may be increased by division of the roots or from the running stems. These runners must be removed and the plants given only moderate manure, as too much produces leaves at the expense of blossoms.

In the absence of rain do not neglect the boxes of seedlings or young plants already set out; keep the spring-flowering bulbs well watered and give particular care to the early-blooming *Iris reticulata*. Cuttings may be made now of Fuchsias, Lilacs, Hydrangeas and Weigelas, as well as Roses, Lilacs, Geraniums, Carnations, Heliotropes and Petunias. The two last should be kept in a warm, shaded place for about ten days and then brought out to the light and air.

*Continued on page 490*

## In the South

by ETHEL HUTSON

If you live within a hundred miles of the Gulf of Mexico, you will find February a very busy month in the garden. It is frequently the most disagreeable month for work out of doors, and yet each good day must be used to the very best advantage. Pruning and budding must be done then, for March will be too late, and beds must be made ready for transplanting the seedlings started in boxes or frames. All transplanting of shrubs and trees not done earlier must be done now, and Camphor trees, that could not be moved earlier on account of having

*Continued on page 492*



**"AS GOOD AS GOOD LOOKING"**



**THE REALIZATION OF ANTICIPATION**



**Ambler  
Asbestos  
Shingles**

THE above close up unretouched photograph of an actual roof of dormer and part of main roof of a model home, shows the definite charm and distinctive effect produced by this sturdy asbestos fireproof roofing shingle, known as—

**"English Thatch"**

The shingles come in random widths and when applied in irregular courses the heavy ragged butts and rough surface produce a texture roof that cannot be duplicated with any other material, they completely fulfill the owner's and architect's desires for a *serviceable, fireproof and artistic* roof.

They are made in a variety of non-fading colors; Green, Red, Brown, Gray, etc.

First of all, Tapered Ambler Asbestos Shingles have the taper of the old wooden shingles. They are  $\frac{1}{8}$  in. thick at the upper and  $\frac{1}{2}$  in. at butt and 20 inches long. They are strong, rigid shingles, not paper or rag felt, never curl or warp, not affected by zero blasts of winter, the heavy rains of spring and the blazing heat of summer, year in and year out, for they are made of Asbestos and Hydraulic Cement—Nature's imperishable materials.

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Tapered Ambler Asbestos Shingles are absolutely fire-proof, not merely "fire resistant." Ask your fire insurance agent what the difference is, he will tell you and show you the saving in rates—a matter of serious consideration over a term of years and years.

It will pay you to write us now for complete information covering these superior shingles.

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Philadelphia, Penna.  
Havana, Cuba

Cleveland, Ohio  
Milwaukee, Wis.  
Detroit, Mich.  
Minneapolis, Minn.



# THE NATIONAL *Garden Association*

TO PROMOTE THE ANNUAL OBSERVANCE OF NATIONAL GARDEN WEEK

## *Coöperating Societies:*

SOCIETY OF AMERICAN FLORISTS AND ORNAMENTAL HORTICULTURISTS  
SOCIETY OF LITTLE GARDENS  
ONTARIO HORTICULTURAL ASSOCIATION  
AMERICAN IRIS SOCIETY  
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AMERICAN FORESTRY ASSOCIATION  
WILD FLOWER PRESERVATION SOCIETY

## NATIONAL GARDEN WEEK

In planning a program for National Garden Week, April 17th to 24th, it will be found helpful as well as decidedly interesting to know what other organizations are doing or have done, not only for this week but as part of their yearly work.

In Detroit, Mrs. Mary Grosvenor, Supervisor of Gardens, is preparing a program that will include pupils of all the public schools. Mrs. Grosvenor has done this each year, her plans so broad that they embrace all grades of children and give tremendous impetus to nature work in the schools throughout the whole year. This is of incalculable value since these children of to-day are the adult citizens of the morrow and if they as children have been taught the lessons of conservation and civic beauty, the value of parks and playgrounds, they will not misuse their governing powers in the years to come.

## A WESTERN PROGRAM

At Alma, Michigan, the Civic League, the President of which is the nationally beloved garden worker and writer Mrs. Francis King, looks back over many successful enterprises. Years ago when the town was small, when streets needed attention and alleys cleaning, when there was no library, this club was formed. Its first activity was to establish a free reading room. Through the years this has grown into a fine public library. School gardens were started, seeds, bulbs and prizes given to stimulate growing beauty; Roses were planted; streets were cared for; fly crusades and clean-up campaigns were carried out; waste cans were placed in the streets and bird houses in the cleaned up alleys; railroads were petitioned to beautify their right-of-way through the town. There were municipal Christmas trees with Christmas wreaths hung on lamp posts in the business section—a little reminder that beauty and the Christmas spirit need not be confined to one's own four walls. Schools were aided by building houses for domestic science and manual training classes; school playgrounds bought and equipped; two hundred Elms planted as a memorial to the service men; garden fêtes and flower shows were held and Better Homes campaigns helpfully carried out.

At Pompton Plains, New Jersey, a few

years ago a small group of women organized the Neighborhood Club. A small town with a two room school, without means of transporting children from outlying districts, with no library, no community house, no playground—here was work indeed to be done. Since it was organized this small club has established a good-sized free library, aided in securing additional rooms and teachers for the school, established a well-equipped playground, provided buses to transport the children, and worked out successfully a hot lunch system. The men of the town to aid in this work formed a club of their own, and streets have been paved, electric lights installed, a guild house added to the church, Health Weeks observed, speed laws enforced, prizes given to school children, lecturers brought to the town. And all this was started by a club that has no membership dues, nothing but the earnest desire to work so that the little community may be a happier, healthier abiding place.

## IN NEW YORK CITY

From this suburban town we go to the City Gardens Club of New York City which has accomplished so much in this most congested area. For years its members have sponsored a tree-planting program so that a "touch of nature" might be felt in the bare and crowded city streets. So interested were passing groups of school children in one National Garden Week that (so the president of the club wrote us) school clubs were formed. One of the members of this club, the rector of St. John the Evangelist down in the lower half of the city, has created a beautiful garden around his church. Back fences of adjoining houses were torn down, the rear of these houses remodelled to become part of the garden picture, paths were laid out, and bird baths set at cross-paths. Each member of this club is working constructively, having an active Planting Committee that has as its slogan "Planting, more planting and still more planting of gardens in our city." A very active Hospital Committee has carried out successful experiments in gardening in children's hospital wards. Bulbs were planted and they flowered to the delight of the little patients; and then seeds were planted, vegetable seeds at that, so that not only could the plants be watched but

eaten! And great was the day when a "radish party" was held.

## YOUR WORK THIS YEAR

Conservation, planting of roadsides, and reforestation are becoming important parts of all National Garden Week programs. Does it seem possible that in so vital a question as trees for our thousands of miles of highways, only nine states have taken the initiative? Massachusetts, Connecticut, Delaware, New Jersey, Michigan, Ohio, Virginia and California are these nine. In Pennsylvania, Wisconsin and Nebraska it is possible by local commissions, and in a few others it is permitted with regulations! Surely here is work ready for every garden club and civic organization. If we would not face a condition similar to that of China, let us plant trees! In the Genesee Valley, New York, an association has been formed to help its people have more beautiful homes and gardens, and to plant trees, with courses of instruction given as to their planting and their care. This association recommends that each town take charge of all trees in its boundaries outside of the fence line and suggests that all new trees be planted between walks and fences and away from the curbs. New York State will send trees free for planting, its State Forestry Commission aiding with planting instructions. This should interest every club, town, and school in the state.

Two valuable booklets on this subject may be had by writing to the Department of Agriculture at Washington, D. C.: Farmer's Bulletins Nos. 1481 (Planting the Roadside) and 1482 (Trees for Roadside Planting).

The following motion pictures may be had by writing to the Motion Picture Bureau, U. S. Dept. of Agriculture, Washington, D.C.: Harvesting Uncle Sam's Timber—2 reels; What the Forest Means to You—2 reels; Trees of Righteousness—3 reels.

For free constitution, programs and by-laws for garden clubs, and for programs and leaflets for National Garden Week, address the National Garden Association, Garden City, N. Y.; and please send the Association an account of your club's work.

ELLEN D. WANGNER, Secretary.



Residence of  
Hon. William I. Schaffer  
Haverford.  
Byers pipe and nipples  
installed for plumbing  
and heating.



Architects:  
Seeburger & Rabenold,  
Philadelphia, Pa.  
Plumbing and Heating  
Contractors:  
Galligan Brothers,  
Philadelphia, Pa.

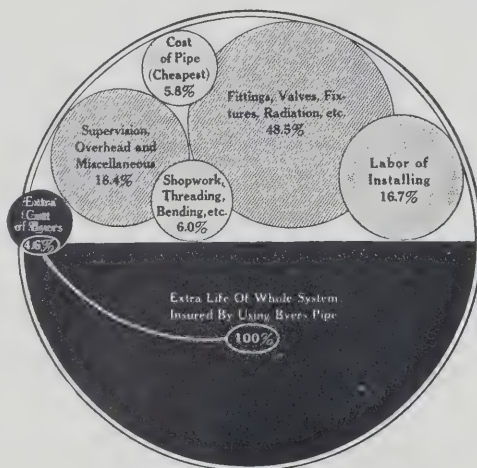
# The Thrift of Rust Protection

**P**LUMBING and heating lines in any home should yield trouble-free, life-long service—or walls must be mutilated, floors torn up, and heavy replacement taxes paid time and again.

The arch enemy of pipe permanence is rust. It lurks within the walls of every line. Ceaselessly day and night, year after year, it seeks to corrode and destroy. For a few dollars more, the thoughtful builder insures against it by selecting genuine wrought iron pipe.

Throughout this pipe are millions of tiny silicate threads—each impervious to corrosion, each a barrier to corrosive attack.

Pipe so composed will serve long and dependably. Thirty, forty



## Double Life for a Fraction More

The cost of pipe is a small part of the cost of the whole system, as this diagram shows. The figures were taken from analyses of thirty-three pipe systems.

## A. M. BYERS COMPANY

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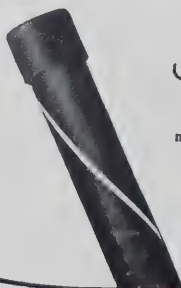
and fifty years is not uncommon.

Cheaper pipe can be had. It lacks the rust-protective elements of wrought iron; and so before long, you are called on to pay manifold for pipe failures, in money, in trouble, in permanent damage to the good looks and comfort of your home. It is a heavy penalty.

Byers Pipe of genuine wrought iron, identified by its Spiral Stripe, is the choice of judicious builders for all permanent construction, including our largest and finest skyscrapers, and monumental buildings of every class. Tested for sixty years in every manner of service, its durability is unquestioned. Its slightly extra cost is a fraction of what it will save in years to come.

# BYERS PIPE

## GENUINE WROUGHT IRON



the  
**Spiral  
Stripe**  
protects you against  
mistakes and substitution  
Also look for name and  
year rolled in metal





# Banish the Garbage Can Nuisance forever

OTHERWISE, they like their new home! Certainly, you don't want to make this a picture of your own back yard!

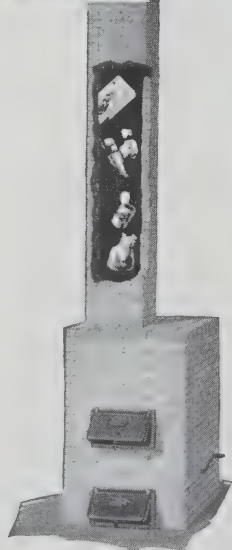
Why tolerate the foul smelling, health menacing, work creating garbage can? Get rid of it forever in your new modern home. Install a Kernerator! Over 2500 architects and builders use and recommend it. But remember, it must be in the plans—it can rarely be installed later.

Garbage, tin cans and rubbish of all kinds are dropped through the handy hopper door in or near the kitchen, and fall to the brick combustion chamber, connecting with your regular chimney in the basement. A match lights the air-dried accumulation, and it burns to fine ashes. Tin cans, bottles, and other non-combustibles are flame-sterilized. The first moderate investment is the last; there is no operating cost.

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The Kernerator costs no more than a good radio — but the radio can be added anytime, while the Kernerator must be built in.

# KERNERATOR

REG. U.S. PAT. OFF.

## THE CHIMNEY-FED INCINERATOR

*Garbage and Waste Disposal  
without Leaving the Kitchen.*

## The Northeastern section

Continued from page 486

and also keep a notebook in which you have a complete record; it will prove helpful in the future. Sweet-peas require a long season to make root and by indoor sowing in a temperature of about 45° F., much time is gained, for, when transplanted to the open in April, the plants have a chance to gain a hold before hot spells arrive. The quoted temperature should not be exceeded and plenty of light is essential.

Speaking of labels, this is an opportune time to make them. There are two kinds of gardeners: those who never label anything, and those who label everything. I belong to the latter class, and because I need so many I make them from builder's laths, cutting them in two and the resultant pieces again in two, this time sawing on a slant so that each piece has a point. This gives me four 12 inch labels from each lath. The top is planed smooth on one side, and the lower half creosoted. White paint, written upon while wet on the smooth end, makes this a cheap label of considerable lasting quality for use in the perennial borders, for bulbs, and even in the vegetable garden.

Consider now what plants and summer flowering bulbs you will require; nurserymen and seedsmen appreciate early orders, even though delivery is not immediately required. Modern catalogues are so well illustrated and so complete in descriptive text, that even the novice can safely make a choice. It is often possible to get an excellent selection at lower cost, by leaving the choice to the dealer. The time for planting Roses, perennials, trees and shrubs will soon be around, and the ordering of the stock is now a wise procedure.

The happy possessor of a heated sunparlor will doubtless have various bulbs coming along, and if pots of Tulips and Narcissus are still buried outdoors, the latter part of the month will be time enough to bring in the latest sorts for blooming around Easter. Give the Darwin Tulips the coolest and lightest position and do not at any time try to rush them.

If you are looking for a really worthwhile house Fern buy a plant of Polypodium mandianum; it is far more satisfactory than the Boston Fern and also unusual. Another wonderful house plant is Dracaena rothiana; it is one of the best green leaved plants for home use.

## The Pacific Coast

Continued from page 486

If Hollyhock seeds were sown in September or October, the seedlings may be planted out now in good soil, or seeds may be sown this month; but, as they vary greatly in color, exact reproduction can only be had by taking cuttings from the young shoots springing up from the roots. Take care not to overwater Hollyhocks, as too much water encourages a fungus on the leaves. When present, pick off the leaves and burn at once.

Tuberous Begonias which have been kept in cool storage may now be placed in boxes and half covered with light soil, and kept in a cool place while they are starting new growth, and then planted out in March. The tubers may be increased by division according to the buds, and after separation, sprinkle the cut surface with sulphur dust and let it dry before planting again. Begonias require a light rich soil, morning sun, partial shade, and plenty of water, and they will bloom from June to December.

The Bearded Iris may still be set out, if not already planted, but the season is not so favorable as just after blooming and in September. They resent disturbance at this time and although they may bloom this year, sometimes show the effects the following season. Keep the winter blooming Iris cretensis (or stylosa), well watered, and free from snails where the climate is damp; if picked in the bud, they open out better in the warm air of the house.

Prune climbers, cleaning out all the old branches, and if Ivy has not yet begun to send out new leaves, it should also be pruned and cut back. Watch out for the spring crop of plant lice and other insects; dust with insect powder or spray with whale oil soap or even ordinary kitchen soap suds.

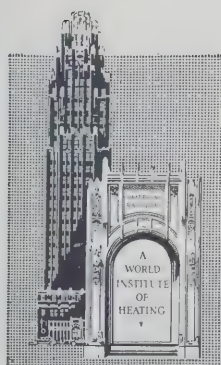
The following Annuals may be sown in February: China Aster, Calliopsis, Centaurea, Chrysanthemum (annual), Cosmos, Pink, Poppy, Gaillardia, Lobelia, Larkspur, Lupin, Pansy, Morning Glory, Salpiglossis, Sweet-pea, and Zinnia. Sow in the open ground in warm sheltered places, with the soil well worked and fine, except in the case of Salpiglossis, Zinnia, Aster, and Petunia,

Continued on page 492





## HOURLY TO HOURLY SERVICE WHICH BLANKETS THE NATION



FOR Thirty-five years the American Radiator Company has held fast to the conviction that the one and only indestructible market is that which is rooted deep in the instinctive preferences of the people.

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soundness of the product and an actual hour-to-hour service which practically blankets the nation—but also in that other more important thing, the universal recognition that American Radiator Company and heat are synonymous terms.

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this publication*

# Stumpp & Walter Co

30-32 Barclay St.

New York City

Farm and Testing Gardens—Farmingdale, L. I.

## The Pacific Coast

*Continued from page 490*

all of which should be sown in boxes, part in a warm place and kept watered and shaded until the seeds germinate.

Seeds of perennials, such as Hollyhock, Verbena, Pentstemon, Snapdragon, Wallflower, and the biennials Foxglove and Canterbury-bell may also be sown now.

## In the South

*Continued from page 486*

two growing seasons, can now be moved if defoliated and will then be ready for the Spring growth.

Gladiolus and Montbretia bulbs should go in this month, also Tuberose and Oxalis, and it is not too late for Calla and Easter Lilies, although these do best if planted in the fall.

The first week in February should be spent in turning up the soil, covering over the mulch that was put around the trees and shrubs during the winter months, but leaving the clods to be broken up and sweetened by a freeze, if it comes. Two weeks later these clods will crumble easily under the hoe and it will then be time to put in the bulbs for late bloom, and hardy seeds like Stock, Sweet Alyssum, Crimson Flax, Dianthus, Larkspur, Phlox and Daisies, Dwarf Sunflower (*Helianthus cucumerifolius*) Asters, Candytuft, Mignonette, Cosmos, Marigold, and other annuals.

Some will wish to plant Pansies, English Daisies, Columbine, Campanula, Verbena, Lobelia, and Poppies, many of which are or should be in bloom by this time; but it is wiser now to buy plants of such early bloomers if they have not been sown in the fall, as it is not often that these lovers of coolness will flourish if planted so late.

In fact, it is not too early to sow in coldframe or boxes the first of the summer flowers—Zinnia and Balsam, Torenia, Gomphrena, Vinca, Helianthus, etc.

Pruning should be put off until after the middle of the month because the coldest days often come the last week of February or the first week of March and if pruned early in February many plants will have put up new and tender growth by this time.

After pruning and getting rid of all dead leaves and vines left from the winter cold, the entire garden should be sprayed with lime-sulphur, bordeaux or other disinfecting sprays to be sure that any diseases or insects left after the spraying in September and the frosts of winter, will not crop up again and spoil the spring garden.

The last week of the month should be spent in fertilizing and planting. Plant everything in the way of shrubs and trees, Plumbago, Lantana, Buddleia, Crepe-myrtle, Althea, Camellia, Duranta, Camphor, Box, Yaupon, Ligustrum, Pittosporum, Japanese Yew, Cherry Laurel, Juniper, Holly, all of which may be used as hedges, foundation planting, or specimen plants.

There are so many fine Roses it is hard to select, but now is the time to fill out the rows or beds you may already have. Among the climbers that do well in this climate are Silver Moon, Kaiserin Auguste Viktoria, William Allen Richardson, Pillar of Gold, Reve d'Or, Lady Banks, American Pillar, Ramona, and Tausendschoen, climbing American Beauty, Souvenir of Wootton, Gainsborough, Reine Marie Henriette, Eugene Marlitt.

Every one plants Radiance, pink or red, but there are besides such old favorites as Louis Philippe, Duchesse de Brabant, Madame Lombard, W. R. Smith, Etoile de France, Etoile de Lyons, President Taft, Killarney (white and pink), Lady Hillingdon, Frau Karl Druschki, Ophelia, Jonkheer J. L. Mock, Mme. Abel Chatenay, Caroline Testout, Mrs. Aaron Ward, Mrs. Benjamin R. Cant, Columbia, Marie Van Houtte, My Maryland, Marie Guillot, Rev. Page Roberts, Safrano, Solfaterre, Sombreuil, Gen. Robert E. Lee, the three Cochets, and many others. Some, like Helen Gould and Souvenir de la Malmaison may be secured in either bush or climbing forms as desired. This list of varieties is given me by Mr. George Thomas, Supt. of the Parking Commission of New Orleans.

In the vegetable garden, as in flower garden and orchard, the sod should be turned, left two weeks, then fertilized and hoed well before the planting is begun. By the end of the month it is safe to put in almost all spring vegetables, early Peas, Lettuce, Radishes, Leeks, Beets, Parsnips, Carrots, Mustard, Spinach, Turnips, Swiss Chard, Kohlrabi, Cabbage, Cauliflower, Celery, Cress, Parsley. Melons, Squash and Cucumbers can be planted in frames where they can be protected from cold at night.



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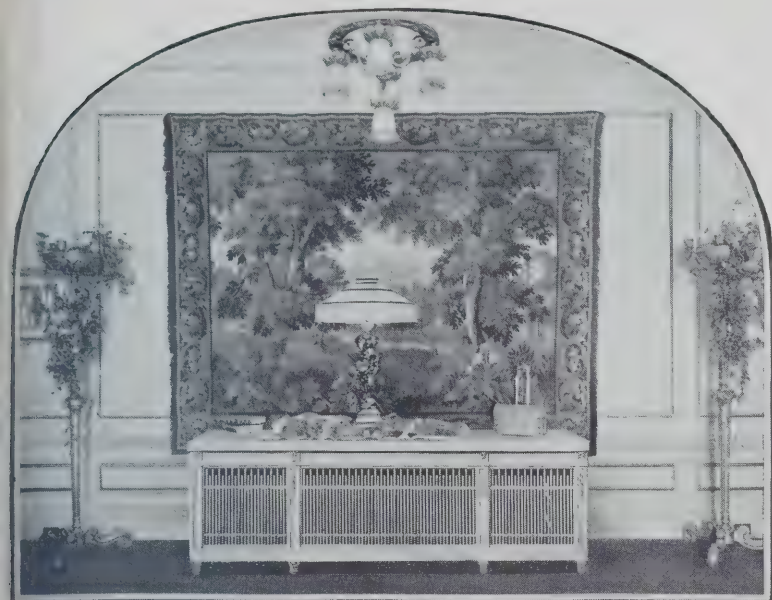
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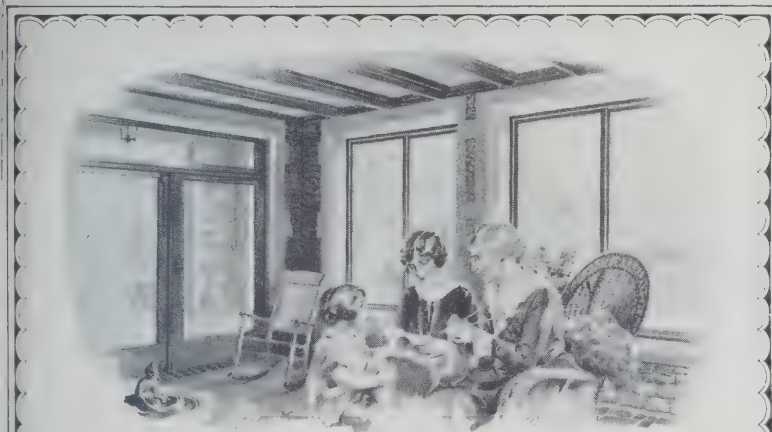
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venting valves let air back in just as they let it out—as soon as steam pressure drops.

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That's why Hoffman Vacuum Valves make radiators hot in 15 minutes (not an hour). That's why radiators stay piping hot 3 hours (not 30 minutes) after fires are banked. For, air being locked out, steam continues for a long time to flow into radiators and give off heat.

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**SARGENT**  
LOCKS AND HARDWARE



## Making the most of remodelling

*Continued from page 475*

and below) except to make over the dining-room into one big apartment out of two smaller rooms, and to create a passageway at right angles to the hall to give access to the new wing. A newly equipped kitchen and servants' quarters occupy the original extension. To-day, the house boasts ten rooms and three baths and has all the charm and comfort that any modern country place might possess.

Quite as much of wizardry is demanded in transforming a house not wholly bad, yet by no means all good, as in doing over a really hopeless relic. And the kaleidoscopic changes that took place in the Herbert S. Blake home at Glen Ridge, New Jersey, after Mr. Moran took over the work held the same fascination as following the dissolving views of the cinema.

The problem was a bit more complicated than the others because the house had progressed through a series of alterations, from an acute example of the "late McKinley" period with gable roof, artful dormers and divers bays, to a gambrel roofed dwelling on which had been lavished much of the heavy Colonial detail in vogue some thirty years ago.

Set well back from the street, enclosed by a low brick wall, it has the conscious dignity of one who has passed a long life of usefulness in the community. Its many paned windows, framed in wooden shutters, bordered in green, smile hospitably down in the old-fashioned way and the house has not only the settled look of long occupancy but an air of immutability as if the years could never affect its steadfast character.

For the cumbersome veranda, an enclosed vestibule was fashioned with plastered walls and an exquisite strap work frieze, a repetition of that in the main façade. An ornamental paneled door, with leaded glass side lights and a quaint slat door of old New England days, completes this highly distinctive feature.

To give the house a lower effect, despite its extended story height and to do away with the offending bay windows on the right, an extension was built out. A Colonial rail was then added to the gambrel roof. A prospective garage and service wing at this end, now under construction, will have the effect of bringing the whole into perfect scale.

An entire rehabilitation of the interior detail and trim was effected. All the garish golden oak was replaced with delicately detailed Colonial effects. The heavy newel and curious balustrade gave way to a delicately moulded hand rail and turned balusters.

The wave of the magic wand brought even greater glory to the interior for the walls were all canvased and paneled with mouldings in the Connecticut Colonial style, the living-room a replica of one in an old house at Essex, Connecticut. The kitchen, after the removal of the woodwork, was treated in a somewhat similar fashion, the walls being canvased and enameled with floors and base of blue and white rubber tile. All the kitchen furniture was white enameled with linoleum counter and table tops, and with its white metal sinks the room is as spick and span as need be.

### REMODEL FOR PERMANENCE

In remodelling an old house, it is well to stress the permanency of materials as a matter of economy. The increased use of stucco to cover old siding offers a pleasant alternative, as it completely changes the character of the building, and that at moderate expense. Brick veneer may be applied to the walls with pleasing effect and even stone veneer is available for a house of average height.

Such a prosaic detail as the heating of the remodelled house seems far removed from romance, but it is an all important question. It is the part of wisdom to take time while the work is in progress to determine what is the best method to use in the circumstances. If expense is no consideration, any form of hot air or hot water may be used. A hot air system is a bit more difficult since the heating ducts need to be concealed in the walls. Ordinary steam is more readily installed as the pipes can be run through the walls with a minimum of cutting.

It is the point of view that influences the result to a large extent in doing over an old house and there is no reason why the heating system should not partake of romance as well as beauty of design. For no matter how successful an alteration is it will be a sad failure if the house be not warm and comfortable in zero weather. So every phase of the work should be squared by the rule of reason as well as of fancy.





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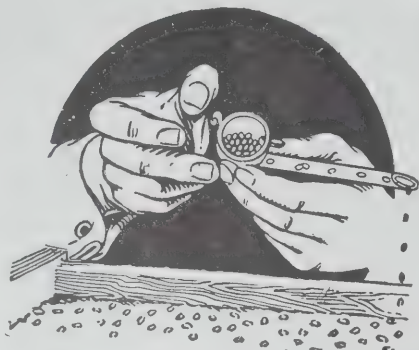
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## Signs and portents for the planter

Continued from page 460

until finally the backward Basswood moves, at a total of 3604 degrees of heat. Although the time of flowering or leafing may vary as much as twenty days from year to year, yet the heat total required to set each tree in motion remains approximately constant year after year. If we want to know when to plant, we must watch the trees.

In the Monthly Weather Review Supplement No. 2, published by the U. S. Weather Bureau, there is a calendar of the leafing, flowering, and seeding of the common trees of the United States.

The Silver Maple is the first tree to respond to spring. It starts activity at the southern limit of its habitat by flowering as early as the first of February (average date), and at its northern limit the end of April. The Red Maple comes along just two weeks later. The Black Willow and the White Elm begin flowering two weeks later. The Sweet Gum starts to leaf out almost as early. The Slippery Elm blooms the last week in February. The Cottonwood begins to flower the first of March; at the same time the Wild Plum is leafing out. So is the Hoptree. The Bald Cypress is both leafing and flowering. The Boxelder follows with both activities five days later; and so on we could follow the entire list of 72 common trees named in the Weather Bureau calendar.

But the point for the gardener to know is not so much the order but which trees he can safely follow for a planting guide. A tree that begins its activities in February or early March in my locality—central Pennsylvania—would be a false prophet.

The tree calendar shows that the Striped Maple begins to leaf out about the middle of April. So does the Horse Chestnut. The Yellow Birch begins both flowering and leafing out at this time also. The Paper Birch, flowering a few days before it leafs out, starts activity at the same date. The Chestnut leafs out then, but alas! we have no Chestnuts. The common Catalpa leafs out in mid April. But this date refers to the southern limits of the habitats of these trees. With us they would not be starting into activity until many days later.

But the point for me or any other gardener to know, however, is what trees are in motion beside our respective gardens. All we have to do is to note down in a memorandum book from spring to spring the order and the dates on which plants begin to move, with additional observations as to their rates of progress, and we shall have a wonderful guide to planting.

### WHAT THE TREE CALENDAR TELLS

We will have discovered what the tree calendar tells: that certain plants burst into activity at the first touch of warmth. Let the temperature be balmy for but a day or two and some of these hot-headed things, like the Silver Maple, burst into bloom or leaf. But they are false prophets; beware of them. Others there are that require only a moderate amount of heat to start them going. They are risky guides. But some trees and plants, like the Black Walnut and the Grape, are not to be fooled by any sudden display of brightness. The Grape, in particular, is a true prophet of spring. When you see the Grape buds swell and burst, you may know that spring has truly arrived. You may plant with safety.

If there is a definite and orderly procession of activities among the trees, the same is true of all other plants. In short, each plant has its natural season of starting to grow, of blossoming, of leafing out, and of producing seed and fruit. That being true, each plant does best when it grows in accordance with this natural scheme. It follows, too, that there is a natural relationship between these activities. One tree and one shrub or vegetable naturally go hand in hand through the growing year, or one naturally follows another at a definite distance. If the gardener will but observe how things proceed in nature, he will be as truly wise in plant knowledge as was the old farmer who always planted his Buckwheat when the Chestnuts were in bloom.

When Uncle Sam was hunting for ways to combat the Hessian fly, he found it necessary to fix arbitrary dates to suggest to farmers for sowing Wheat. This study led to the discovery that there is a law of temperature, according to which the season varies four days for each degree of latitude (about 69 miles), for five degrees of longitude (the dry air of the interior being warmer than the moist atmosphere of the coast regions), and for every 400 feet of altitude. This means, in general, as has often been stated, that the seasons grow a week earlier for every 100

Continued on page 500





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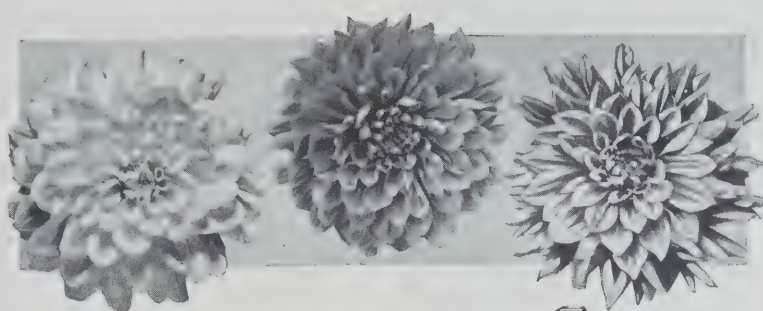
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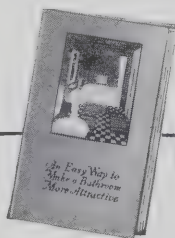
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## Planting the herbaceous border for flowers

Continued from page 465

through more frequent division. This list includes Phlox, Pyrethrum, most types of Larkspur, Lily-of-the-valley, a few Asters and hardy Sunflowers.

Mr. Taylor in “The Complete Garden,” which has much excellent advice on the general rules for the division of herbaceous perennials, says that the common impression regarding Lily-of-the-valley is that it should not be divided or transplanted, but that those who have an intimate acquaintance with the flowering habits of this plant state that it should be divided once in every three years if an abundance of large blooms is to be attained. Then there is the necessity for renewing the biennials such as the Hollyhocks, Foxgloves, Canterbury-bells and Sweet Williams.

Plants may be dug up and separated by hand or thinned out in the beds by cutting with a clean sharp trowel or spade and removing excess plants. Replanting should be done in fresh soil or that into which new soil and bonemeal have been thoroughly worked, being careful in replanting not to smother the crown of the plant. Those fall-flowering plants as the Chrysanthemum and Anemone are to be divided and transplanted in the spring. The early flowering kinds such as most of the Irises, are best divided and reset shortly after their flowering period; while for perennials in general, fall is the best time for lifting and separating. Care, however, must be exercised in the spring “cleaning up” that these plants are not lost.

Every perennial garden is benefited by a thorough spading over once in three years, for, when a garden is filled with perennials, the spading does not in general reach deep into the soil nor does it cover the entire area.

Taken as a class the herbaceous perennials of our flower border are, under favorable conditions, not very susceptible to disease. If they should be attacked by anything other than aphids or minor insects which are easily controlled by spraying, the safest plan is to pull them out and burn them.

### PROLONG THE BLOOMING SEASON

To prolong the blooming season do not allow seed pods to form. Failure to remove any that may have formed weakens the plant. If you do not wish a disorderly looking garden stake early all tall growing plants. Generally speaking, the better established a perennial is the less winter protection it requires. Even though many may winter safely without covering, we must guard against the heaving that follows alternate freezing and thawing. The dead tops and stalks are best left on the plants until spring as they form some protection to the plant over winter. A mulch is the best protection for perennials. Care, however, must be taken not to cover the border too early. Wait until after the first heavy frosts or better still, until the ground is slightly frozen. The mulch should not be removed in the spring until all danger of extreme weather is over, then take it off gradually, being careful not to injure the smaller plants and those appearing late.

If you are not the happy possessor of a hardy border do not delay longer the pleasure in store for you.

## Signs and portents for the planter

Continued from page 498

miles one goes south, and vice-versa. Altitude and longitude may of course affect the matter.

Through these same studies Uncle Sam came to understand this relationship between plants. So that nowadays, when Uncle Sam wants to give advice to farmers and gardeners, he says:

“When the Silver Maples are in leaf or the Poplars have their catkins, plant Lettuce, Mustard, Onion seeds and sets, Parsley, round seeded Peas, early Irish Potatoes, Radishes, Spinach, and early Turnips.

Ten days later plant Beets, Carrots, Kohlrabi, and more Peas. When the leaves of the Red Oak are the size of a squirrel's ear plant Corn. When the Chestnuts are in bloom sow Buckwheat.”

You, better than anybody else, can determine how nature works in and about your garden. So pick out a number of reliable indicators, as the Apple, the Quince, the Cherry, the Lilac, the Dogwood, the Walnut, and the Grape, note the progressive swelling of buds, the coming of leaf and flower. Warm days overhead may deceive you, but they do not fool these plants which respond to the accumulated warmth below.



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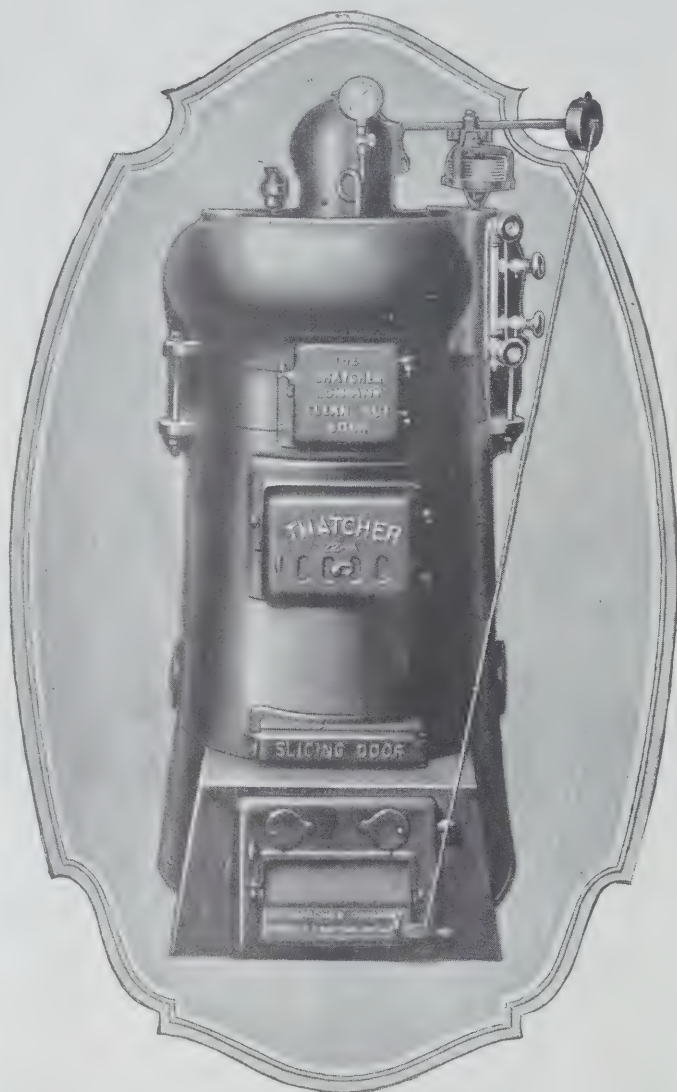
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## BOILERS-FURNACES-RANGES

## The charm of special gardens

*Continued from page 450*

later, comes the queen of this entire class of what has been called "the poor man's orchid," the Japanese varieties, blooming well along into July and sometimes reaching four feet in height. They are higher priced than other branches of the family, in the ordinary run, but provide unusual interest and should be in every collection.

Iris foliage remains attractive until winter, and makes a good ground cover so that by planting the rhizomes 2½ or 3 ft. apart, there would be space in between to set out some of the tall, late-flowering hardy Lilies.

### THE LILY GARDEN

A truly royal Lily is *Lilium regale* and worthy a place in any garden! A lovely white, shaded at the base with yellow, and striped on the outside with a reddish brown that gleams through in a pearly tint, blooming in July. *Lilium parryi* is tall, delicately scented, soft yellow, and will stand partial shade. *L. superbum*, varying from pale yellow to deep crimson, with the inner surface of the petals spotted, often reaches 8 feet, carries a dozen or more wonderful blooms through both July and August. *L. willmottiae*, a rare splendid new Lily from China grows to seven feet, and carries many orange-red blooms to a single stem, that are three inches in diameter with recurved petals spotted in brown remarkably valuable in July.

For August are available the creamy white *L. auratum* or Gold-banded Lily of Japan; *L. batemanniae*, a large clear apricot shade; *L. henryi*, one of the most reliable, often 8 ft., with many blooms of a deep, orange yellow, through August and September; and then the glorious *L. speciosum*, introduced from Korea, one variety of which is a snow white with a green stripe, one a deep red with a green stripe, and one a carmine with a margin of white, blooming through the late summer well into the autumn.

While I have mentioned only a few of the most popular, all of this class are noted for their hardiness as well as their beauty, usually thrive in any good, well-drained ordinary soil, and close the summer with a garden of unsurpassed distinction.

### THE ROSE GARDEN

While the rose garden may be as simply natural or as elaborately formal as taste and purse dictate, it can always, by proper selection, be a bower of beauty the season through. The ever-blooming Teas and Hybrid-teas include the loveliest that have ever been produced, come in all shades, and bloom almost continuously, under favorable conditions, throughout the season, until time for frost. As one catalogue at hand I find lists about 350 named varieties, with full description and profuse illustrations, it obviously is impossible here to do more than draw attention to the practically unlimited possibilities in their class. As with the Hardy Perpetuals, they are most often used in strictly formal beds, though they can frequently be more artistically displayed in a natural design. And while many gardeners love to carpet the ground with Pansies, Forget-me-nots, and Phlox divaricata, just as many prefer to see the well-kept, rich, dark soil.

The hardy Climbing Roses, invaluable for pillars, sloping banks, wall and fence coverings, screens, trellises and arbors, I have just been surprised to find come in 150 named varieties in the list mentioned. Though having a single glorious burst of bloom in early summer, many have fine, ornamental foliage that lasts all season. Will grow in almost any part of the country.

The Climbing Teas and Climbing Hybrid-teas bloom quite frequently, however, but usually require some winter protection, as they are much more tender.

The Lambertiana Climbers, which bloom several times, are a new class in this country, coming from Germany where the first few were originated about 1909.

The Rugosa Roses, offered in 25 named varieties, are noted for their hardiness, thrive well at the seashore, bloom continuously, and are especially fine for hedges and shrubbery.

The Sweetbriar Hybrids charm in their place along driveways and bordering shrubbery, and when established, are perfectly hardy. They come in white, pink, shades of rose and red, and 15 especially fine named varieties were the production of Lord Penzance from 1894 to 1908 so are quite modern.

The Austrian Briar, however, which I loved in my grandmother's garden, has been cultivated in this country more than

*Continued on page 510*





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# Hearthstone Editor's

C H A T

This department is for every one who has a house to build or decorate, a new interior to finish, or an old familiar room to make more attractive. Its purpose is to bring to each home maker all the aid and advice so

freely offered by the business world to-day. Booklets (see next page) may be had upon request. Order by number only and as many as you wish. Address: Hearthstone Editor, Garden & Home Builder, Garden City, N. Y.

## THE FIREPLACE AND ITS FITTINGS

### THE FIRE BASKET

In every house, regardless of its style or size, a fireplace will always be one of the most attractive features. Even the city apartment in its restricted formality may know the grace and charm of a glowing fire since electrically lighted coals and logs make attractive substitutes for the crackling blaze. If one be so fortunate as to have a real fireplace, there are many accessories that will bring added comfort as well as beauty. One of these is a fire basket, or old-fashioned grate. These are made of iron to fit any fireplace, narrowing from the front to the back, coming easily knocked down so that the grate may be cleaned without effort. These grates may be had in design to place behind andirons, or they can be had in Colonial hob style of dull steel with attached fender and andirons. Still another type is the cradle grate, shaped as its name implies, and fashioned with or without legs, ends, and a dumping bottom. These are for either coal or wood and are made especially heavy to withstand hard usage and much poking of the fire.

Where the fireplace is of Colonial fashion, a crane on which to hang a pot seems necessary to carry out the old-time picture. Those earlier fires were strictly utilitarian and it is pleasant to know that these old cranes are being wrought to-day, provided with eyes to fasten them into the brick of the modern fireplace, provided also with the chain and iron pot.

Attractive little hearth brooms in brown, green, tan and other colors, may be had, with handles woven in so that they may be hung beside the fireplace, decorative and out of the way. Of course, every hearth is improved by the addition of a Cape Cod fire-lighter, which may be had in material to match the other fireplace fittings, and which are valuable indeed in forcing the stubborn log to burn.

### SCREENS

Fireplace screens and spark guards are not only necessary but distinctly beautiful, coming in simple wire mesh or brass bound and with brass posts, in one piece, or of three and four leaves, to fit over the andirons or to stand outside them. For all of these screens there are easily attached metal silhouettes of ships and birds, of clouds and jutting headlands to be outlined against the rosy glow of the flames. Still other styles of screens there are of a special mesh to hang like curtains

either to conceal the opening of the fireplace or to be drawn back to frame the blaze like draperies. Another screen is designed like a roller shade, running on metal guides and easily raised or lowered.

Heavy steel log rollers are made for handling large logs with smaller pokers and tongs to match, while for the smaller fireplace the brass fire tools find their gleam reflected in fat brass scuttles or wood baskets. If the fire must be of gas or electricity the simulated fireplace should be carefully lined, such linings coming ready to use in various sizes with frame, hood, hearth and lining all in one piece ready for gas or electric logs or coals.

Still another substitute, or rather

glow of a real fire. Special attachments permit such grates to be lighted for decorative purposes only, without giving added heat if the room already be sufficiently warmed. Another switch will turn on the heat reflecting it from copper back-plates that throw out a surprising degree of warmth. These electric logs or coals come with grates that are both with and without fenders and andirons, many of them being made like the hob grate of other days.

A mantelpiece over and at the sides of these various fires will add a charming decorative note to any room and such mantels, like the fires themselves, come ready to install. When made of wood, they are carefully designed and finished, most of this being fine hand work. Their variety is so great that any type of room can have its appropriate mantel. Their finish also is varied, coming in white enamel, in red and brown mahogany; and, if desired, they may be purchased unfinished without paint or stain, ready to be finished to match any color of the woodwork.

### BRICK OR STONE FIREPLACES

It is also possible to purchase brick or stone fireplaces, and with them the plan for the fireplace, showing in detail just how to take each step. Diagrams show how to shape the lining so that it will throw the maximum of heat into the room; how to set the head throat and damper so that the fireplace will not smoke; how to guide the smoke to the flue and how large to make this flue. In these fireplaces of brick each brick is marked, a diagram showing where to place each one and how to build the hearth both at the front and inside the firebox. In fact, the plans are so carefully made and so plainly marked that anyone can easily understand them. With these fireplaces come various parts; the above-mentioned damper and head throat, a dustless ash trap, an angle bar to carry the brick across the top span, a wrought iron fender, the best unglazed tiles for the front hearth. For the face of the fireplace, there are bricks of the best quality of either plain or tapestry selected for each fireplace with the bricks cut and ground to fit all panels, arches or any intricate parts. The only things not included are the andirons, grates, firetools, etc. The purchaser can specify the color and style of bricks he wishes sent so that his fireplace can be beautiful as well as efficient.

*Continued on page 506*

### Fireplace Booklets

*Ask for booklets by number only*

|                                         |         |
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| <i>Edwin A. Jackson &amp; Bro. Inc.</i> |         |
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| <i>H. M. H. Jackson Co.</i>             |         |
| FITTINGS FOR YOUR FIREPLACE             | No. 209 |
| <i>S. M. Howes Co.</i>                  |         |
| FIREPLACE CONSTRUCTION                  | No. 235 |
| <i>H. W. Covert Co.</i>                 |         |

variation, of the beloved fireplace is the Franklin stove which in its modern guise is most decorative and provides the cheer of an open grate in a fireplaceless room. In installing these stoves, the floor should be protected and tiling is particularly well suited to this as it increases the resemblance to a real fireplace. One of the larger of these stoves is particularly like a real fireplace with its open grate, andirons, hearth and well designed frame 33 inches wide.

The old gas logs, too, have given way to new. Some are known as Driftwood logs with an individual feed for each log and with a water reservoir in the back which keeps the air moist and removes one of the strongest objections to this type of heat. Odorless, too, are these new gas logs with metal burners to ensure such perfect combustion as to require neither flue nor vent in the fireplace.

### ELECTRIC FIRES

If an electric fire be desirable, these can be made to reproduce in uncanny fashion the swirl and drift of smoke, the blaze and





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GARDEN &amp; HOME BUILDER, GARDEN CITY, N. Y.

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FEBRUARY





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Design by Thomas V. R.

THE BELFRY  
Ghent, Belgium

In contrast with the Broadmoor Hotel at Colorado Springs (below) the storied Belfry of Ghent (at left) was 156 years in building, 1183-1339. The Broadmoor is of reinforced concrete, finished in stucco made with Atlas White. Warren & Wetmore, New York, were the architects; James Stewart & Co., Inc., New York, were the general contractors



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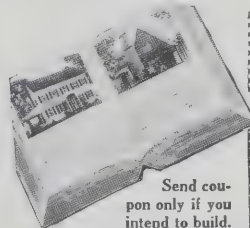
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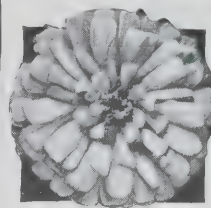
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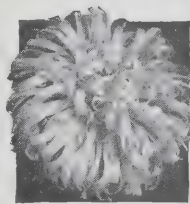
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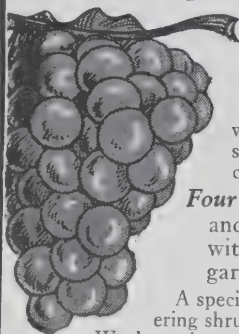
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ROSE SPECIALIST

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## The charm of special gardens

*Continued from page 502*

300 years. The Austrian Brier, which I believe was her variety, was a mass of clear soft single bloom. The Damask, the Moss, and the Cabbage Rose all belong in this old-fashioned group, and really are necessary to complete a Rose collection.

### THE WATER GARDEN

A water garden, especially in limited space, often will prove the most easily arranged as well as the most interesting. While particularly suitable where a brook or a pond can be used as a natural feature on large grounds, even a city backyard can enjoy a pool. Made of cement, it can easily be connected with the water supply and waste systems, and if backed by a few evergreens or flowering shrubs, with its outline partially hidden by Iris, Lilies, and moisture loving perennials, make a real retreat from the world.

Even simpler in construction, though, would be several half-barrels (coated with waterproof material) sunk to the level of the ground, with the water kept pure with aquatic plants, tadpoles and goldfish, like the indoor balanced aquarium. Some Waterlilies would add distinction.

### THE BIRD GARDEN

A real bird garden can range all the way from the small, though necessarily properly planted, backyard up to the natural copse or woodland sanctuary possible on a big estate. The latter, however, where it cannot be constantly watched, should be surrounded by a high wire fence, to protect the birds from cats and other enemies.

But the small home plot can be made irresistibly attractive to our feathered guests by a constant supply of fresh, preferably running, water and a generous daily supply of food. While a simple crushed marble or concrete bird bath is quite inexpensive, a wooden chopping bowl, on a post or stump high enough that cats cannot ascend, could be effectively surrounded by greenery, and made to answer the same purpose. Another attraction during the winter would be a revolving bird shelter, kept well supplied with grain protected from storms at a time when other food is scarce. Bird houses have a persuasive influence, while a daily scattering of crumbs and chopped suet will bring steadily increasing numbers. Of course, the berry bearing shrubs should be added, chosen for all year round production.

### THE GREEN GARDEN

The green garden can prove not only the most easily cared for but also really the most restful, while it has a charm that appeals to young and old. A small boy in our family who had accompanied me on a tour of the unique chain of gardens at Country Life Press, delighted with the formal flower beds, the fountains, the pool, the rock and the rose gardens, finally came to the simple, formal green enclosure, with its collection of rare evergreens. For a moment he stood speechless, his eyes raised to the unusual tall, circular living wall, then exclaimed in an awed tone, "I didn't know any thing could be so beautiful!"

The simplest green garden would have its grass plot bordered by flowering shrubs which with their succession of bloom would give just a bit of color to emphasize the green. A few fine deciduous shade trees would fit into this scheme, which might well have the clipped grass paths.

Where winter beauty is desired, the various evergreens, including Azaleas, Laurel and Rhododendrons, suited to the particular spot, the locality, the situation and the climate, afford a wide choice, and harmonious contrasts. A study of a good nursery catalogue will disclose surprising possibilities, with unusual varieties, that will count for artistic landscape effects.

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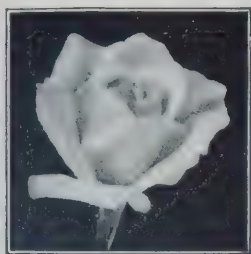
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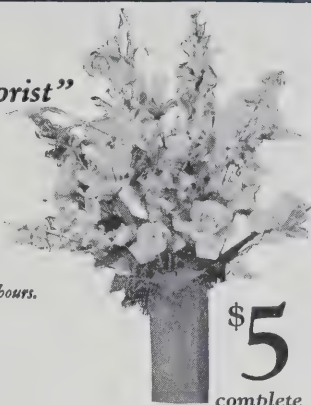
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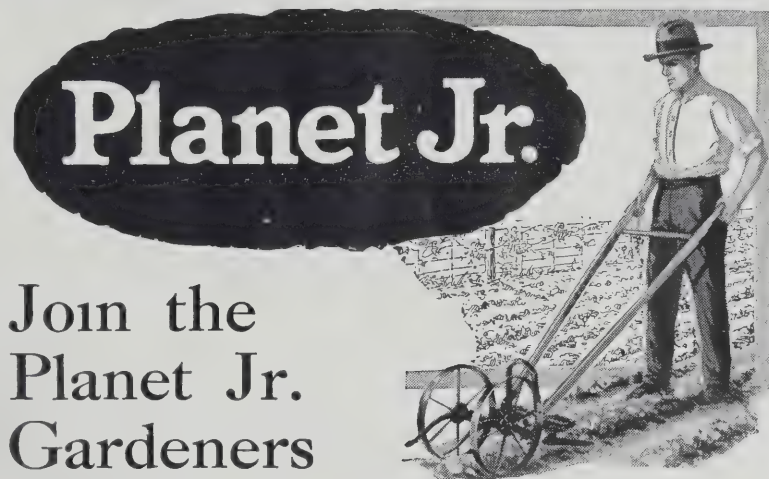
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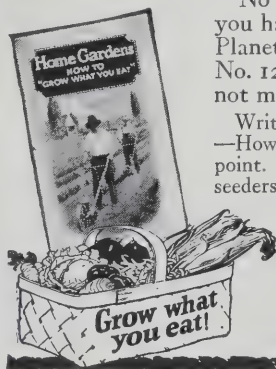
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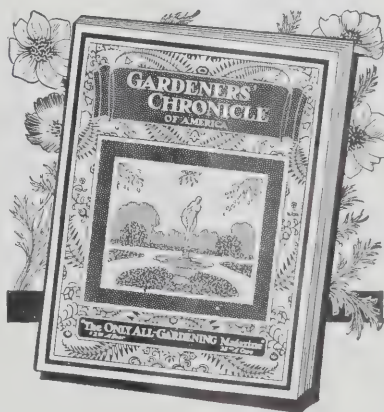
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## What Plants Shall We Grow in 1927?

"Were Arthur T. Johnson in America," write a Gardeners' Chronicle reader, "I should be tempted to trouble him to tell me what of the various new and fascinating subjects he cites I could risk on my Long Island sand bar estate." You will enjoy his further suggestions.

### The January Issue Contains:

"The Vogue of the Rock Garden," Arthur T. Johnson; "In an Old-Time Setting," Caroline K. Lee; "Philadelphia's Noteworthy Trees," John L. Mearns; "Retrospection," Thomas A. Clark.

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## Garden gaieties for the winter season

A. LOUISE FILLEBROWN

This bleak month of February seems a long way from the warmth and color of June, and anything we can do indoors to bring to us even a little of our summer garden atmosphere is hailed with delight.

My sunporch had been neglected in the hurry of the holidays; the potted plants had blossomed and wilted again, the Ferns were still luxuriant, but the hangings were faded, and the painted wallboard that encased the little room looked cold and uninviting. It didn't take much money, but it did take a little hard work to fill it full of color and charm, and I take such joy in the moments spent there that I feel that it was well worth while.

First the walls were papered with a gay colored floral design, blue and yellow blossoms on a cream ground, with now and then a vermilion Poppy pushing up its bright head. This paper was varnished after it was hung so that neither dampness nor cold could injure it. The floor we painted green, and flung on it a couple of those Indian rugs that are so decorative yet inexpensive. These were green and gold with a deep blue ground. We had a heterogeneous collection of furniture, so, to unify it, we painted it two coats of flat paint and one of shining enamel. We chose yellow for the furniture, both to add light and color and because the other obvious choice, a green, was sufficiently represented by Ferns and floor. A line of vermilion around the edges of chairs and tables added smartness to the furniture, and I used vermilion oilcloth to make covers and table runners.

In one corner we had a serviceable little tea table, fully equipped with rough Italian pottery in green and cream, and the electric water heater that connected with a convenient floor plug introduced a modern note.

In place of the old curtains we put up glazed chintz window shades in pale green with a tiny geometrical design of gold, and long gold tassels for pulls. The overdraperies were gold colored waterproof silk, the color of the furniture, with an orange band stitched down the hems on sides and bottom. These curtains



George Washington

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In addition to the clocks illustrated hereon, we also make a very extensive line in refined cases for residences, clubs, yachts, prizes and presentation purposes.

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 YACHT  
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The 8-Day High-Grade,  
 World Renowned  
**CHELSEA  
 CLOCKS**

Cost More  
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 BUT  
 the Value  
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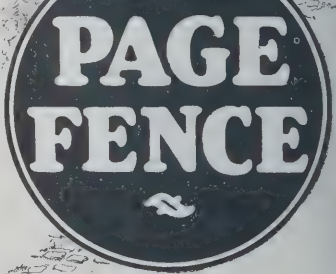


The CHELSEA 8-Day High-Grade  
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On Sale by Leading Jewelers

**CHELSEA CLOCK CO., 10 STATE STREET, BOSTON, MASS.**

Established 1897



HERE is a permanent and yet economical way to stop intrusion. Page Fence keeps the unwelcome guest beyond the boundary line and offers adequate protection for lawns, gardens and the home.

It has been chosen by thousands of home and estate owners because of its quality construction and pleasing appearance.

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Distributing wire link products manufactured by the Page Steel and Wire Co.

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TRADE MARK  
 America's  
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QUAINT and charming in their simplicity. Hand-made throughout by real mountain folks in colorful designs of rare beauty. Made specially to harmonize with your furnishings if desired—in rich black borders and backgrounds of tans, grays, ivory, bisque and taupe, studied with floral colorings and delicate pastel shades. MOUNTIND Hooked Rugs are bright spots that lend many years of pleasing decoration to any room in the home.

See one without cost—

A card or letter, with your bank reference, brings one of our choicest rugs to you on approval. With it we will also send pictures of many other designs for your selection. Your inquiry does not obligate you in the least. Address—

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**Mountind Hooked Rugs**



**GALLOWAY POTTERY**

TIME defying, beautifying high fired Terra Cottas that will give enduring charm to your Garden, Sun-room and Porch.

Send for book of attractive Bird Baths, Sun Dials, Gazing Globes, Shapely Jars, Flower Vases and Pots, Benches and other decorative accessories.

Established 1810

**GALLOWAY TERRA COTTA CO.**  
3214 WALNUT ST. PHILADELPHIA.

hung only at the ends of the long double windows, and they had a short valance over the entire window at the top. We did not try to curtain each division of the window as it had been before, for the chintz shades were sufficient decoration.

Our plants and large Ferns stood below the windows in long boxes, and the open spaces above seemed just a little empty. After some indecision a charming decorative note was found that was most consistent. I bought two standing bird cages, made of pyralin and most unusual in shape, and installed two canaries. One cage was pale green, and I painted a little decoration on it in yellow where there was a line of wicker that would serve as trimming. I also painted the top section of the cage itself yellow and the tiny yellow occupant was invited to sit on a flaming vermilion perch. He loved it, for he seemed to realize that the gay color was a perfect foil for his blond beauty. The other cage was blue and black; pale blue, of course, and this songster had a green perch, not so striking but equally becoming! The cheery songs that went on in the early morning hours made a most agreeable accompaniment for breakfast coffee, and later, after they had become accustomed to a new day and quieted down, the soft twitterings and whispering notes that we heard now and then supplied the last realistic bit to the illusion of summer. Light and warmth and color, growing green things and living birds combined to make my sunroom a thing of joy.

There are many things I intend to add when my budget permits. A couple of wrought-iron bridge lamps would be most convenient beside the big chairs. I find they may be purchased with delicate decorations of vines and flowers in iron clustering around the main standard. These are touched with color, and if well done are much more attractive for such a room than the plainer ones. The shades that seem most appropriate are gold-colored parchment with a sprinkling of gold-leaf stars of different sizes.

There is a couch hammock just large enough to stand comfortably at one end of my room, that will be splendid for my occasional lazy hour with a book. It is covered in pale green canvas with yellow binding on the seams, and with a few gay pillows it will fit perfectly into the color scheme. This may be transferred to the real garden when June arrives, but meanwhile it will be most useful in my winter garden.

*Finished to Your Order*



*for the Small Dining Room*

FOR the small dining room of the present home where simplicity and character rather than massiveness is the keynote, this beautiful dining-room set is admirably suited. Combining the very latest of current furniture design with the best of the Colonial period, this Leavens offering is of unusual distinction. The delicate turnings of the legs and the tapering bow-backed chairs are reminiscent of early Windsor workmanship, while the decorations of the complete set carry all the charm of modern design. Buffet may be had with or without cupboard top.

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Please send your illustrated Catalog and complete details of the Finished-to-Order Furniture.

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The Salem 17" high

The Cloister 12" high

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McKINNEY Forged Iron Lanterns offer a most remarkable combination of values. Each lantern comes equipped with forged iron bracket or chain and canopy. Designs catch the romance of shape and purpose associated with the work of earlier metal craftsmen. A genuine crackle glass cylinder, extra heavy, is included, and the metal is the famous rust-resisting Armco iron, specially processed, with baked enamel added, and the whole finished with Duco. On sale by Hardware and Department Stores. Use coupon for details.



The Nightwatch 14" x 7"



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Rugged forged iron hinge straps, entrance handle sets, knockers, H & L hinge plates, etc., are made by McKinney. On sale at Builders' Hardware merchants. Be sure to see them. Use coupon for free brochure.



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Please send me, without obligation, the items I have checked:

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### "ROSES OF NEW CASTLE"

tells you how to make rose growing a success. The most complete book on rose culture ever published, elaborately printed in actual colors. Gives all information you need. It's free. Send for your copy today.

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Again invites your consideration of its CHOICE LINE of HARDY NEW ENGLAND GROWN ORNAMENTAL EVERGREENS, TREES, SHRUBS, AND VINES.

These are GROWN ESPECIALLY for those who wish their homes to have that PECULIAR CHARM which we all so much desire.

Our new catalog will describe the various varieties together with the sizes we have to offer.

Our PRICES are REASONABLE indeed when you consider our QUALITY and SERVICE.

Grounds not open Sundays.

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## Gold Medal GLADIOLI

Extra selected varieties of the wonderfully beautiful Primulinus Hybrids, the most graceful of all the species, lending themselves to artistic arrangement and grouping.

The flowers are of most attractive and delicately graduated chromatic tints not found in the more common species. 100 for \$10.00. Choice varieties, 100 for \$5.00, prepaid.

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25 Choice Gladioli \$1.00

All different, selected from finest named varieties

Our Gladioli awarded Gold Medal of Massachusetts Horticultural Society, at Varese, Italy, Newport, R. I., Newport Sweepstake Cup, etc.

Send for catalogue in color introducing new varieties of our own and the best of other hybridizers.

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Stillwaters Gardens, Inc.

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YOU will never know how delicious Asparagus can taste, until you have eaten thick, tender stalks of Giant Washington, fresh from your own garden. Single stalks often weigh 1/4 pound each; average 1 inch to 2 inches in diameter. So easy to grow and requires so little space, that you surely can have this great treat.

Our Giant Roots, especially selected for the home garden trade, will produce next year — save you two years of waiting. 50 Giant Roots will plant three 50-foot rows—enough for a large family. "The Bigger the Roots, the Better the Crop."

50 Giant Roots, \$5.00; 25 Giant Roots, \$3

Ask for prices on larger quantities

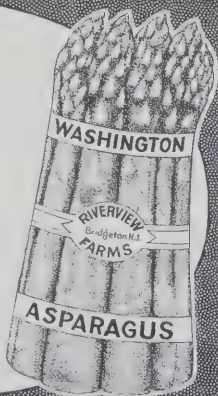
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50  
Roots  
\$5.00 post paid

## A dollar-a-year garden

Masses of color in continuous bloom and all the flowers you wish with which to decorate the house or give to your friends may be had for a dollar a year invested in flower seeds. That is, of course, if you have a small plot of ground and a real desire to make a garden.

The idea of A Dollar-A-Year Garden is to spend one dollar a year for seeds for several years, say five years. At the end of that time you may have hundreds of plants in a wide range of colors, or many plants for especial color schemes. With this comes the pleasure of experiment and the satisfaction of growing things yourself and finding out how much garden initiative and efficiency you have.

### FLOWERS THE FIRST YEAR

For the beginner in gardening it may be wise to spend the first dollar for seeds of annuals, as the perennials take two years to mature. It is much more encouraging to have some flowers in bloom the first year. A good list to begin with is: Aster, Sweet Alyssum, Candytuft, early flowering Cosmos, Larkspur, Marigold, Phlox, Petunia, Snapdragon and Zinnia. This will give continuous bloom from early summer until frost time if the seed pods are cut off before they mature. One should, of course, allow some of the best plants to go to seed for self sowing the following year, or for choice specimens to sow in a seedbed next year. It is this system of selection that will mark the individuality of the gardener and increase the beauty of the garden.

Packets of seeds in mixed colors were selected in most of the flowers in the above list, though one might work out some color combinations, as for instance lavender Candytuft and Rosy Morn Petunia, which are charming together, or pink Larkspur and Sweet Alyssum. The Cosmos, Phlox, and Snapdragon all seem to have harmonizing colors. If one finds a particularly lovely shade the seeds from this should be saved and labeled for sowing the next year. It is always wise to save some seeds in case you wish to change your arrangement of flower beds or to carry out a color scheme without further initial expense.

### MIXED PERENNIALS AND ANNUALS

If one wishes to have a very small garden the first year the Dollar-A-Year Garden might be made on a fifty-fifty basis of annuals and perennials. In that case a good choice would be Candytuft, Petunia, Early Cosmos, Larkspur and Marigold for the annuals. Aquilegia, Linum, Coreopsis, and Boltonia are excellent perennials, easy to grow.

The five annuals chosen will give a wide range of colors and will bloom continuously from early summer until frost if not allowed to go to seed—they are hardy varieties, too.

The four perennials are chosen because the long spurred Columbine give exquisite colors in graceful sprays. The Linum or flax is a most satisfactory blue flower which remains in bloom for a long time and if cut back gives delicate green foliage for the border followed by a second bloom. Coreopsis is a good yellow, for it harmonizes with so many other flowers particularly the blue Larkspur. The Boltonia gives tall graceful sprays of aster-like flowers late in the season and is decorative both for garden and house. The perennials of course do not bloom the first year.

### EASY PERENNIALS FROM SEED

If one chooses to make a perennial garden the following list may prove a helpful guide: Columbine or Aquilegia, long spurred; Sweet William (Dianthus barbatus); Pinks (Dianthus plumarius); Lupinus polyphyllus varieties; Coreopsis; Delphinium, Gold Medal Hybrids; Foxglove, Giant Shirley; Boltonia; Sneezeweed (Helenium autumnale.)

With the exception of the Delphinium all of these perennials are easily grown from seed and even the Delphiniums are not very difficult if the right conditions are secured. The seeds should be soaked in warm water at least two hours before sowing. Good garden soil and partial shade are essential for best results.

NEVADA D. HITCHCOCK



## Trees, Evergreens, Shrubs, Vines That Grow and Beautify

Nurtured here in America's richest soil, Barr's "Will Grow" Evergreens, Shade and Fruit Trees, Flowering Shrubs, Hedge Plants, Vines, Roses, Dahlias, Perennials, etc., gain strongest root systems and exceptional vigor and power to grow.

In addition, they have a character all their own. This is due to our system of shaping, root-pruning and transplanting. They are close, compact and quick to recover after transplanting.

Our 1927 catalog "How, When, Where and What to Plant" will soon be ready. Sent free to any address east of the Mississippi and north of Georgia; elsewhere 25c. Contains fund of valuable cultural directions.

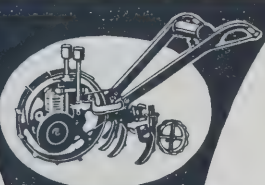
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This handsome, evergreen, clinging vine with its glossy, deep green, thick leaves has many uses. It can be used in vases indoors where it will make a healthy growth, in window boxes, as a border for garden beds, to outline walks, to cover embankments, where grass will not thrive, to cover graves, at the base of monuments, or to beautify bare walks. In sun or partial shade this vine is unusually good.

As a ground cover, plant 10-12 in. apart; to cover walls plant 8 ft. apart. Strong, vigorous 1 1/2-2 ft. plants out of pots, (the best size to plant) \$17.50 per 100, by express. (Not less than 25 at 100 rate) \$2.50 per doz. postpaid.

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"In The Garden Spot Of America Where Plants Attain Perfection."



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### Garden Tractor and Power Lawnmower

A Practical, Proven Cultivator for Gardeners, Suburbanites, Large Estates, Berry and Fruit Growers, Florists, Truckers, Nurserymen, Parks, and Poultrymen — Simple, compact, easily handled and powerful.

### LAWNMOWING FEATURE

Easily equipped in five minutes for Power Lawnmowing work — 31 inch heavy duty, steel mower cuts 3/4 acre per hour. A decided time saver on large lawns, golf clubs, cemeteries, city parks, etc.

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# Mastick

## Dahlia Creations

### "MARMION"

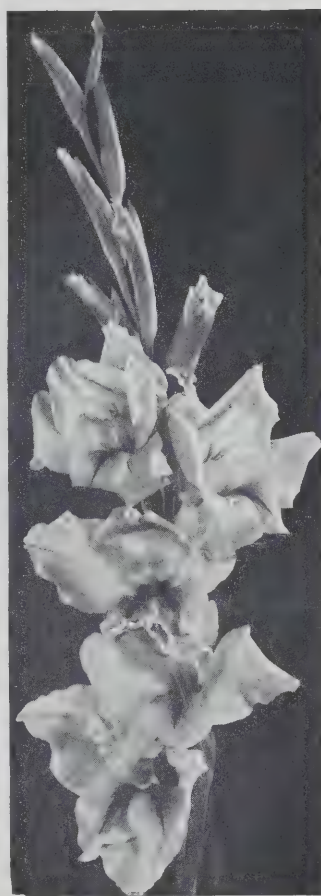
is the most prominent Dahlia in this country, having been awarded more first honors than any other variety, including the Garden Club of America medal at Short Hills, N. J.

Our 1927 introductions are wonderfully good; our collection of foreign varieties is probably the finest in the United States and our American varieties are the choicest, from the best growers.

Illustrated catalog and cultural guide sent free on request.

**M. G. Tyler, 1660 Denver Ave., Portland, Oregon**

## Gladiolus Los Angeles



A bit of California beauty for your garden. It ranks with the best for landscape use or for cut flowers. In Los Angeles and Hollywood it is the favorite florists' gladiolus, possessing in a remarkable degree all the exquisite refinements of the modern gladiolus; a soft grenadine to La France pink—a tint containing some orange, with elegantly ruffled petals.

### The "Cut and Come Again" Gladiolus

Large bulbs usually send up from 2 to 3 or more stems. Each stem will have three to five side branches which may be removed as they bloom out. When the entire stem is cut, a fair proportion, if given good culture and kept well watered, will send up a second growth stem from the old stump, thus giving probably the longest blooming season of any variety. We believe it is the nearest approach to an everblooming gladiolus. We have had fields remain in bloom from two to three months.

Price each \$.50, three for \$1.00

Our catalogue "New Creations in Gladioli" describes our other originations which are few in number. It also has a select list of varieties from other originators, as well as Cannas, Iris, Crinum, Amaryllis, etc.

Send us your name for our mailing list.

Surround your home with beautiful flowers and there, at the close of day, you will find in your garden rest and refreshment for your soul; in the mornings a renewed inspiration. To your children you will bequeath a more wholesome attitude toward life, and an ability to enjoy it. You will attract friends for yourself and help to develop your community.

**CECIL E. HOUDYSHEL**

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La Verne California

## Aphine - Keeps Plants Clean

A GOOD insecticide must be strong enough to kill insects, yet mild enough to be harmless to delicate plants. For 18 years, Aphine has pleased particular gardeners. It kills Flies, green, white or black, also Thrips. Controls Soft Scale and most sap-sucking insects—and it does all this without harming the plants. Quart \$1; Gallon \$3.

**Fungine** for mildews, blights and rusts.  
**Vermine** for eel worms and other soil pests.

Either, Quart \$1; Gallon \$3.

Your dealer can supply these brands or we will ship direct. Write for folder.

**APHINE MANUFACTURING CO.**  
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## 6 Gorgeous Everblooming Roses— 50¢

You'll want these exquisitely beautiful roses—everybody does. And here's a rare opportunity to get them at a price far below their value. They are hardy, ever-blooming roses, on their own roots and will bloom this summer. Send your order now for this special collection:

Charmer; Golden Ophelia; Royal Red; Mrs. Charles Bell; Pink Radiance; Red Radiance—ALL for only **50¢**

More Flower Bargains—ORDER TODAY

- 6 Hardy Pompons—choice—mixed . . . 50¢
- 8 Choice Gladioli—very superior . . . 50¢
- 4 Dahlias, Cactus, decorative and show—mixed . . . 50¢
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- 8 Pkts. Choice, Fresh Flower Seed (Phlox, Petunia, Zinnia, Aster, Cosmos, Snapdragon, Larkspur, Dianthus) . . . 25¢

Any 5 of the 50c collections for \$2.

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"Spraying the Home Garden" is a little book devoted to the needs of home gardeners. It makes spraying simple and easy, and is as much appreciated by the professional as by the amateur. As your dormant spray (while the leaves are off), Scalecide, alone, does all that any combination of dormant sprays can do. It is simple, easy and pleasant to use. As your summer spray for trees, shrubs, vines, vegetables, fruits and flowers, use Sulfocide—the only fungicide which can be used on all vegetation. "Spraying the Home Garden" tells how and when to use these sprays, and tells what other simple combinations are necessary for complete control of ornamental and garden pests. Send for it today. It is free. If your dealer can't supply you with Scalecide and Sulfocide order direct from us.

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### Scalecide Prices Freight Paid East of the Mississippi

|                |         |
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| 50-gal. bbls.  | \$38.00 |
| 15 gals. 11.50 |         |
| Drum 2.00      | 13.50   |
| (returnable)   |         |
| 1-10-gal. can  | 10.60   |
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**SCALECIDE**  
—THE COMPLETE DORMANT SPRAY—





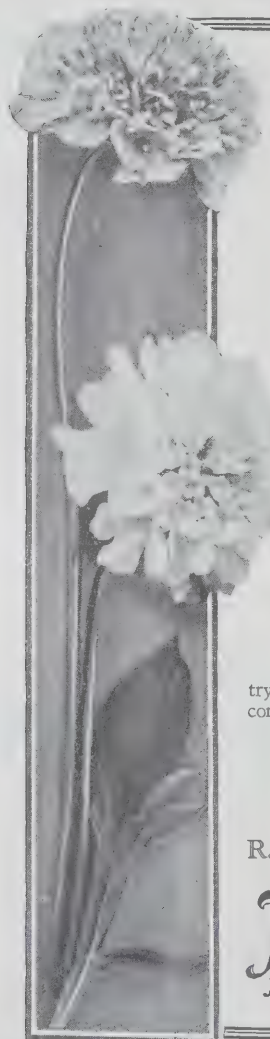
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THE NEW YORK SCHOOL OF INTERIOR DECORATION  
441 Madison Avenue New York City



## Scabiosas

BRAND NEW GIANT VARIETY

Offered for the first time this year. Larger and better flowers. SHASTA (white) and PEACH BLOSSOM (Pink). The flowers are much larger and more effective than any of the other varieties of Scabiosas. This is the easiest flower to raise and the most satisfactory of all garden annuals, and is especially fine for bouquets.

### Special Offer

Two large packets of seed, one of each color, with directions for raising, and a coupon (good for 20 cts. on any order amounting to \$1.00 or more) will be sent for 26 cts. in stamps.

We are large growers of Vegetable Seeds, Flower Seeds, Gladiolus, Dahlia and other bulbs and many flowering plants. Our catalog contains many interesting and unusual suggestions, and offers you the opportunity of buying seeds of a very superior quality direct from the grower at much less than city seedsmen's prices.

### If you have a Vegetable Garden

try Harris' new EXTRA EARLY BANTAM sweet corn. Two weeks earlier than Golden Bantam.

Lots of other good things of our own introduction are described in our new Catalog, illustrated in color. It will pay you to ask for it today as we gladly send it free on request

JOSEPH HARRIS CO.

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Coldwater, N. Y.

**Harris Seeds**  
for your Flower and Vegetable Garden

## Gardening is now an Outdoor Sport!



The BOLENS Garden Tractor does plowing, seeding, cultivating and lawn mowing with gasoline power. Running the tractor is delightful recreation and the work is done better and with astonishing speed.

BOLENS implements are instantly interchangeable. You can change from one job to another without the use of even a wrench.

Thousands of garden lovers and suburbanites have found in this outfit the solution of their garden problems.



Ask about our time payment plan. Write to

GILSON MFG. CO.

603 Park Street

Port Washington, Wis.

## Your boy's room

Continued from page 467

their mark. To provide the necessary campfire for India and cabin plays and ways, the attractive electric fires and grates offer a safe solution, holding all the witchery of swirling smoke and blazing coal with none of their dangers, especially if a heavy, not easily knocked over screen be placed in front of them. (If the words "heavy" and "sturdy" and "safe" appear repeatedly in this article they come from a long experience with boys and an understanding of their lovable though careless ways that throw the pillows first and think of the fire and lamp after.)

As to rugs in this room, there should be no "kick-ups." The stained floor or linoleum floor may be left bare with only a warm rug beside the bed for bare feet to sink into in rising. If the boy himself wants more, it is then time to seek for some guaranteed to-wear heavy cotton rug. Curtains are also things that make of all ages find scant use for. The best possible style is the straight side curtains of washable heavy fabrics on rods that can be easily pulled across the whole window or pushed entirely out of the way. What boy wants a glass curtain! They're the way when he wants to yell out of the window or fix his radio aerial. One decorator solved this question with glass curtains of yellow gauze that reached only to the mid-window at top of the lower sash. The light was diffused in a pleasing sunny glow and the boy was not bothered when he curled up on the padded and pillowed window seat with an apple and a book.

## News and comment

Continued from page 445

ably knows more than any other man about the pest, said:

"At the close of last autumn the beetles were known to be distributed over an area of about 6,000 square miles. It is not known to occur outside that area and only about one tenth of it is heavily infested. . . . In fact, the general public in many sections are not familiar with the beetle, unless they have actually visited the 400 or 500 square miles in New Jersey and Pennsylvania surrounding Philadelphia and Camden.

"The damage which the insect causes is largely through the feeding of the adult beetle on ornamental plants and fruits. . . . There have been many newspaper articles appearing about the great damage done. This has come about owing to the fact that it was introduced in the immediate vicinity of Philadelphia, and the worst cases have been exploited, making good copy. I find that many people outside the area have the impression that where the Japanese beetle occurs the territory is devastated. *It is no such thing.* The Japanese beetle is causing serious damage to fruit, but the total extent of damage on any particular variety or varieties is relatively small in proportion to the whole acreage. (And he might have added that the planting of new orchards and the profitable management of old ones is going on unchecked even in the heart of beetle infested territory.) . . .

"The situation regarding the beetle today is: That as far as is known now, it is an insect which is being controlled in the area where it occurs, and, I would say, is being controlled as well as any other insect in the area. It does certain damage that cannot be prevented, through its feeding habits. People in the villages and cities have nice gardens, and they are not prepared to spray. There is a certain amount of damage done there, and in the aggregate will probably amount to considerable. The Japanese beetle, where it occurs in the fruit areas, is being controlled. . . .

"The plans at present are to attempt to hold it back as long as possible in the meantime giving its parasites an opportunity to develop, and develop measures or machinery and make them just as effective as it is possible."

And so, what have we? An insect of potential danger surely but actually of only nominal importance; an insect that is being satisfactorily controlled in the territory where it is most numerous and where it has been longest established; an insect, the future of which has been clearly outlined on a basis of natural phenomena and past experience by Prof. Herrick at the beginning of these comments. The question calling for the attention of those who are interested primarily in horticulture, the growing of plants and the beautification of the countryside—and or secondarily in the insect pests that impede the development of this program—is: How far can precautionary effort and governmental regulation be carried before it becomes more straggly and suffocating than beneficial? How long, in other words, before the treatment becomes worse than the affliction it is designed to cure or prevent?





## A Flower Garden

**\$1.00**

Cullen's surprise collection for a border 3 to 4 feet wide and 50 feet long. This selection cannot be surpassed, easy to grow and exquisitely beautiful for cutting, from early spring until late fall. Planting instructions with each selection.

16 packets, one each of Alyssum, Carnations, Antirrhinum, Calendula, Phlox, Larkspur, Stocks, Poppies, Cosmos, Zinnia, Snapdragon, Anthemis (Hardy Marguerite), Marigold, Lobelia, Helianthus, and Hollyhocks.

### ROCKY MOUNTAIN FLOWER GARDEN

Packet of Rocky Mountain Native Flower Seeds mixed, given with each order, will delight you with many beautiful flowers of different kinds. All the above for \$1.00. Just insert your personal check in envelope addressed to me and I will mail collection postpaid.

### ROCKY MOUNTAIN COLUMBINE

Colorado State Flower

Perhaps best loved of all perennials. Makes exquisite bouquets for table. See above photograph. Handsome foliage and magnificent clusters of long spurred flowers of snow white and sky blue on long stems. See illustration. Sow early Spring or late Summer. Some plants in Spring sown seed may bloom first Summer. Pkt. 15c—2 pkts. 25c.

Write for Cullen's Catalog of superior Seeds; Lawn Grass, Dahlias, Gladiolus, Hardy Perennials, Flowering Shrubs, Raspberries, Grapes, Rubarb. Landscape Service.

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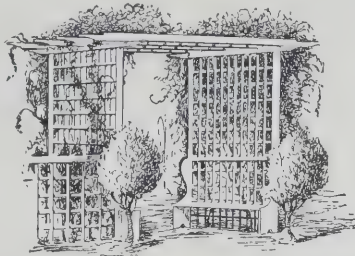
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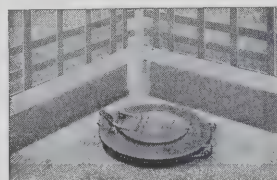
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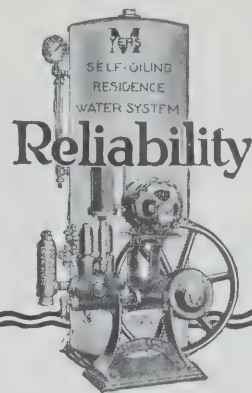
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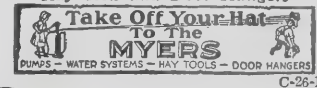
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## Common ailments of common plants

*Continued from page 480*

growth of the cells in size and in number. This forms weird and grotesque plant structures which are able to live but are killed off at some time or other.

The greater majority of the parasitic disease fungus do their damage while within the tissues of their host and they make their presence known, only after they have become thoroughly established, usually by means of spots on the outside of the plant, primarily on the leaves.

### MILDEWS

Probably the greatest amount of damage to plants is produced by the enormous group of mildews and their allies which are characterized by a white superficial mycelium and spherical, usually dark colored fruiting body. The mycelium consists of cob-web-like structures delicate in texture which are felted or matted together upon the surface of the leaf. From these, small suckers are sent into the cells of the host in order to absorb the contents. These mildews never enter their host plant deeper than the epidermal cells, and in spite of this, they do considerable damage, for they pass their entire life cycle upon their host. In addition to this, nearly every plant species has its particular type of mildew, and the fungus can travel great distances by means of their tiny spores which are readily carried by the wind.

Especially favorable conditions for their development are to be found in a warm and moist atmosphere followed by cooler weather. The first visible signs that the fungus has made its appearance are in the development of tiny white spots upon the upper surface of the leaf, which rapidly become larger and gradually spread so that the leaf soon has an appearance of being covered with flour. As soon as the first white spots make their appearance, protective measures must at once be taken. A most successful control measure has been found in powdered sulphur dusted on the plants. This must be done on a sunny morning and when the night dew is still heavy upon the leaves. The sulphur then attaches itself to the surface and, by means of the activity of the sun, the sulphur and the moisture combine to form sulphurous acid which is taken up by the fungus thus killing this malignant growth. But the use of powdered sulphur is not always successful. Its beneficial properties depend entirely upon atmospheric conditions and the sulphur does not become active on cool, cloudy days. On sunless days a mixture consisting of one ounce of potassium sulphide, three ounces of soft soap, and 10 quarts of water must be used. The lime-sulphur spray acts in a similar manner and this is used in a dilution of  $\frac{1}{2}\%$ . The stock solution, which is "messy" to make, can be bought on the open market.

Of similar appearance is the false mildew which also produces a floury powder on the foliage. The mycelium of this particular fungus forms a single open tube which, after penetrating the epidermis of the leaf, spreads into the interior. When the fungus has matured the spores do not come out of the upper leaf surface, but through the stomata situated on the under side, where a white powdery covering is produced. The false mildew of the Grape, and the one attacking the leaves and tubers of the Potato, belong to this class. From out of the matted fruiting bodies of these fungus, innumerable spores are developed which multiply the parasites rapidly. These swim in the dewdrops on the leaves and later attack other plants.

All of these mildews are to be controlled by means of sulphur sprays as already described

### THE RUST

Considerable damage is also inflicted upon garden plants by the rusts, perhaps the most common and most destructive of all fungus, which infest many of our food plants. The mycelium penetrates into the intercellular spaces of higher plants, especially the leaves, where various types of spores are developed which demand, for their maturity, a change of host. Only a comparatively few are able to pass their entire life cycle upon one and the same plant. After the mycelium has grown throughout the leaf and leaf stalk, the epidermis is burst and the summer spores make their appearance as round or elongated reddish brown spots or lines. These one-celled summer spores are thin walled and germinate readily so that the rust is able to spread very rapidly, for the wind carries these spores great distances.

As autumn approaches these rusty marks become dark brown

and another kind of spore, the winter spore, appears. These germinate the following spring. The germination of these spores gives rise to growths which develop spherical cells and it is these which grow into a mycelium, but they do not, as yet, develop the summer spores. This saprophytic filament has been called the promycelium and the spores it produces the sporidia or basidiospores. On germination the basidiospores develop a new structure which may take the shape of an inverted cone. This is the aecidium stage. Within this structure flask-like shapes are developed, known as spermogonia. Here tiny cells are produced which give rise to the original rust again. This is important, for when a change of host is necessary during its complicated life history, the rust fungus cannot develop when one of its host plants is lacking.

A moist summer favors the rusts. The fungus is always accompanied by a sickly growth of the host plant for, by means of their absorbing organs, the rust fungus suck dry the individual cells of the host so that these parts give the impression of being withered. Successful methods for the control of rusts are not known. Only where the rust must pass its life cycle on two different plants is partial control possible by destroying one of the two host plants over a wide area. This is the case with the Wheat rust which passes part of its life on the Barberry and the apple rust which lives part of its existence on the Red Cedar.

### THE SMUTS

The smuts or brand fungus are destructive parasites which primarily attack the various forms of grasses, each type having its own host. The mycelium of this fungus usually grows between the cells, at times it penetrates them; but as a whole only the haustoria enter to absorb the various liquids present within the cell. Generally the parasite can only live in the softer tissues of the host and as the host grows, the fungus follows the softer parts. The spores are formed on leaf stalks, leaves, floral envelopes, and swollen. From these tumor-like protuberances the powdery or dark slimy mass of spores are ejected. These have an extraordinarily tenacious hold on life and are able to survive a number of winters and retain their ability to germinate even after long periods of draught. Favorable conditions for their propagation are moisture of air and soil. Then the spores develop rapidly so that the fungus infests the plants, or the spores develop a short filament of a few cells which produce buds containing spores which still further propagate this pest. In the former case the tube penetrates into the tissues of the host and the mycelium soon spreads throughout the softer parts of the plant. This is usually the case with young seedlings. The parasite is often spread by seeds, for the spores may be found to attach themselves loosely to the outer coating. There is no known method of control. The seeds may be freed from this pest by placing in hot water having a temperature of  $52^{\circ}$  to  $56^{\circ}$  C for 10 to 15 minutes. Then they are spread in a thin layer to dry. Another method consists in swelling the seeds in a  $\frac{1}{2}\%$  solution of copper sulphate from 12 to 16 hours, after which they are to be dried.

Other fungus diseases occur more or less locally. Their distribution upon their host extends but little further than the outer visible portion. Only when entire plant parts are swollen or distorted or show a stunted growth has the disease passed through a large part of the entire plant. In the latter case it is always best to destroy the plant and not to attempt a method of control. In other cases we have, besides the already mentioned sulphur and sulphur compounds, copper and compounds of copper. It must be mentioned that copper is one of the most deadly poisons for plant life.

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*Continued on page 522*



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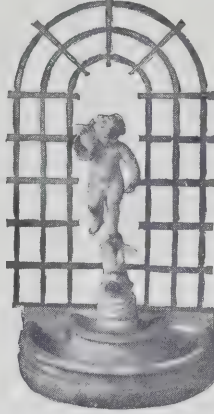
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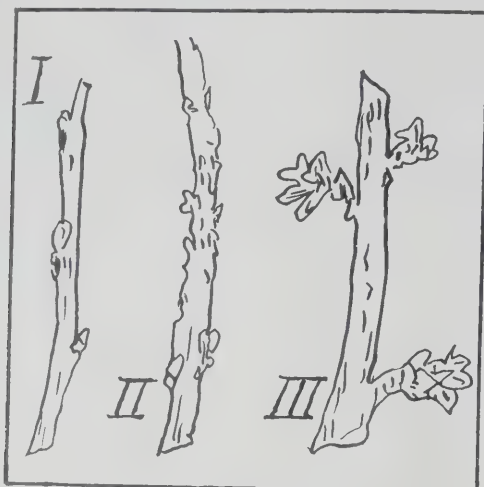
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## Pruning fruit trees for fruit

Continued from page 471

PLUM The last illustration, Fig. 4, gives three ages of Japanese Plum. I is a thin piece of stem end made last year, with the small round leaf buds hard against the wood. II has a section of new wood on the top, with the precious season's growth below. Avoid cutting into any growth that is not of the



4. Japanese Plum

season. The third drawing shows three fruit spurs on three- or four-year-old wood. You can find these in almost any of the popular Japanese Plums. Here and there a tree makes but few spurs, but the majority show their flower buds very prominently, even much before this. If you look closely at the trees you will find many of the plum stems still attached to the spurs at a point inside the inner bud on the spur. In some cases the stems are holding on quite alone. Where this happens the spur has failed through the tree being called upon to carry too heavy a crop.

## Carrying the garden into the sunroom

Continued from page 461

winter plants—the room where sunroom and greenhouse are combined. This may be done on a large or a small scale, and if planned under expert advice, will not spoil the appearance of the exterior of the house, as the glassed-in porch is but too apt to do. Greenhouse specialists make a practice of work of this kind, but it may also be done more simply, and a most interesting account was recently given of a farmer's wife who persuaded her husband to glass in a sunroom for her behind the kitchen range, where the heat of the kitchen provided sufficient warmth and where she could easily enjoy her plants during her work. In the greenhouse-sunroom, or, for matter of that, in the ordinary one, plants may be variously accommodated. Of course, the most obvious method is the large urn or the wicker pot-container. Another excellent plan is to use the large shelf or table surrounded by edges high enough to screen the pots within, which may be had in a great number of attractive variations, and which in many instances is highly decorative in itself. These tables are lined with metal and are supplied with a drain pipe to carry away any water that may escape the pots after a too generous watering.

The question of draperies for the sunroom is one which always arouses interest, but when the garden is to be simulated as closely as possible the answer must be—use as few as possible! Not only do draperies seem inappropriate in the garden-room, but they shut out necessary light which plants must have to thrive. On the other hand a room devoid of draperies is always bare and uninviting, and the decorator of the sunroom must steer a middle course between these two difficulties. Certainly unless the view without is disagreeable, there is no excuse for a heavily draped sunroom. Plain glass curtains of filmy net may be used, run on rods top and bottom, never forgetting the indispensable inch of heading above or below each rod. Glass curtains unattached at the bottom are apt to blow when the window is open. When the sunroom overlooks the garden, glass curtains may well be dispensed with, and side draperies of gauze, net or some other thin material, in tint harmonizing with the prevailing color of the room, may be substituted for them, with the addition of shades of gay chintz.

## Common ailments of common plants

Continued from page 520

are carefully corked. When required, one part of the copper solution is stirred into 40 parts of water and an addition of one part of lime is made. When correctly made the mixture, which must be dark blue in color, consists of a solution and a precipitate. The latter is insoluble basic copper, the former is calcium sulphate. For the more delicate plants an excess of lime is advisable, this does no harm and may prevent burning. In fact it is always best to test the mixture, which should always be freshly made before use, for free copper. This can easily be done by pouring a few drops of a concentrated solution of potassium ferrocyanide (red prussiate of potash) into a glass containing the spray mixture. If a reddish brown precipitate is formed it is a sure sign that free copper is present and more lime must be added. This spray is to be applied a number of times, the interval usually being from 8 to 14 days. Commercial preparations of the mixture ready to use which save the bother of handling are to be had at the seed store. They appear under various proprietary names.

A deformation of fruits is produced by a small group of fungus known as *Exoascus* and whose mycelium comes out of the epidermis of the host plant. Some of these parasites produce wart-like protuberances on the leaves, as the one which produces a characteristic crinkling and deformity of the leaves known as peach curl. Another produces the so-called plum pockets in which the young fruit becomes of abnormal size and shrivels. Then, too, deformities, brush-like in form, are produced on certain trees such as Cherry, etc. In the case of the plum pocket, the mycelium grows into the twigs so that the parasite is present every year. The same is true of the peach curl disease, for it may also remain within the twigs of the tree throughout the winter. The only way of combating the pest is by a thorough pruning after the leaves have fallen.

Monilla is a fungus found on Peach, Cherry, Plum, Pear, and Apple. During the moister summer months this parasite becomes visible as gray spots which gradually change in color to red and yellow and form tiny heaps or clusters from which spores are set free. The fruit then shrivels, often before being ripe and remains on the tree throughout the winter without falling off. This disease may be controlled by removing all of the fruit and infested branches late in the fall. Another fungus on the leaf as well as the fruit of Apple and Pear produces dark spots. It also causes the bark of the Pear to become scaly and when it attacks the fruit, makes deep ridges which split and form fissures. For its control copper-lime solution should be sprayed on the tree a number of times and, at the same time, the tree itself should be pruned so that it receives more light and air.

Fortunately, from the practical standpoint of the gardener it is not necessary to become an expert fungologist in order to fight the diseases. There are manufactured remedies which can be bought at the seed stores, preparations which have been worked out for special needs, and perhaps the best course to follow is to study the manufacturer's directions and apply the materials exactly as advised and for the particular purposes for which they are made.

## Home-made lime-sulphur

Fruit growers who follow the practice of applying routine sprays for such pests as San Jose scale, aphids, scab, and the like, which are ever present, will soon be making the so-called delayed dormant application of lime-sulphur, nicotine, and lead arsenate spray which is put on just as the buds show green.

This spray is prepared by adding 11 gallons of concentrated lime-sulphur to 100 gallons of water and, in addition,  $2\frac{1}{2}$  pounds of lead arsenate and  $\frac{3}{4}$  pint of nicotine sulphate. Spray specialists at the New York State Agricultural Experiment Station at Geneva are advising the free use of this spray to combat scale and aphids.

Home-made concentrated lime-sulphur is prepared by mixing about 40 pounds of lime in a container with a little water to start the lime to slake. After lime is moistened in this way the entire amount of water, 50 gallons, is added. When the lime is about two thirds slaked, 80 pounds of high-grade sulphur are added and the mixture cooked for 45 minutes after the boiling point is reached. Water to take the place of that lost in the cooking is added until the mixture is brought back up to the 50-gallon mark. This concentrated solution is then diluted at the rate given above for use as a delayed dormant spray.



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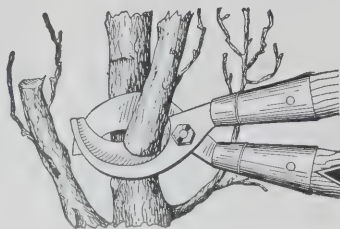


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## A year after the washout

Continued from page 484

The terraces extend across the middle of the garden. (The picture shows just about half of it). The length of it is one hundred and seventy feet, and the width one hundred and twenty-five feet, so there is room for many varieties of flowers.

The prevailing color of the whole garden is blue. This color is brought out strongly up the hundreds of Delphiniums planted in the lower part of the garden (Wrexham strain). Beginning with the rock garden, the first plantings at the foot of the first terrace are several varieties of Japanese Iris. The first path on the terrace is bordered with varieties of Thyme and Nepeta mussini. A rustic seat by the tree near the path is surrounded by Lavender. Along the upward path are many kinds of Saxifrage. Scattered among the rocks are varieties of Columbine. Rock Aster, Rock-rose, Alpine Poppy, Harebell and other Campanulas, Cynoglossum, Edelweiss, Rock Tulip, Spiderwort, Thalictrum, Pentstemon, Primroses from all over Europe, Violas, Pink Spirea, bush and trailing Lobelia.

When we remember that this garden is an infant just three months old when photographed, we can imagine what it will look like when all the plants are in full bloom, when they will form large splashes of brilliant blues, purples, and pinks, with just rock enough showing to give the effect of coolness and strength and great variety of form.

The stepping stones outline a horse-shoe shaped plot of fine turf bordered by a row of Heliotrope and Delphinium. A large shallow bird bath which is not visible in the picture is situated just at the extreme right, where the lower path winds down into the lower garden. Here are some fine native Rhododendrons. Below the horseshoe is a lovely trellis of Dr. Huey Rose, a dark rich red climber, having in it a shade of blue that is a perfect blending with the Delphiniums. Near this are beds of Mignonette, Lupins and Snapdragons. This is an enclosed garden, having an atmosphere of quiet seclusion. It is enclosed with a rustic fence of cedar poles in an interesting design. Against the fence are planted dozens of native shrubs, Syringa, wild Spirea, Arrowwood or Ocean Spray. At the top of the garden are choice varieties of Roses, with a Rose trellis at the end of the path. The arch covered with Grape vines leads into a formal garden directly in front of the house. A trellis covered with Dr. W. Van Fleet Rose extends across the width of the house.

## Scheme and materials of the "Victory Garden"

Continued from page 459

All the beds in the garden are edged with Dwarf Box and at important points in the design shown clearly on the plan are pyramidal bush Box; of the sixteen beds in the center of the garden, eight are devoted to Roses. Of the other eight beds, two each at either end of the garden are dominated by blue flowers and in the other four, two at either end, pink flowers predominate.

With the bulbs, Crocus, Narcissus, and Tulips begin the season's long period of flowering and at no time from the first Daffodil to the last Rose in November is there a dearth of color.

Among the shrubs used are Lilacs in the shady corners on the north of the south wall. Euonymus, Azaleas calendulacea and viscosa, Juniperus virginiana by the pergola over the sea-horse fountain. Four Retinispora pisifera aurea, one at each side of the oak seats which terminate the walks on the cross axis, have become very important additions to the formality of the design owing to the severe trimming necessary to keep them strictly within the bounds of their limited quarters.

Peonies are in three corners of the four pink beds; about them are grouped the season's supply of color, Dicentra spectabilis, Aquilegias, pink Astilbe, Campanulas, Phlox. The beds in which blue predominate are filled with Larkspur, Veronica, Anchusa, Lupin, and Linum with the addition of many whites and yellows.

Asters, Hollyhocks, Mallows, Foxgloves, Salvia azurea and many Japanese Anemones are reserved for the outside beds.

The list of bulbs used is a long one for such a small garden and contains many well known Tulips but the feature of the tulip season is in the group study in color combinations such as a Darwin or a Cottage Tulip for a basic color with the addition of selections from the Breeders, Bizarres and Bybloemens to furnish contrasting shades.



## The dependable popular annual

Continued from page 470

a depth of two or three times their diameter is a good rule to follow. Outdoor seed sowing should never be done when the soil is in a very wet condition—it must be friable. When the seeds have been planted and covered properly, give the bed a thorough watering with a fine hose spray or watering can. Keep the seed fairly moist at all times until the sprouts push through the soil.

Few people have the nerve properly to thin out annuals, and the commonest cultural mistake is in allowing the plants to remain as the seed was sown which means a mass of starved plants that rush prematurely into bloom with only one weak shoot; and generally after a short struggle with heat, wind, and rain, they give up the job. Each plant must have all the room it requires for root formation and food to attain full development. Most of the annual plants should be thinned out so as to stand from six to twelve or more inches apart, according to size, and variety, and conditions.

### CULTIVATE FREQUENTLY

When the young plants are well established, the soil around each plant should be frequently cultivated with hoe or hand cultivator. This both encourages strong growth and keeps down weeds. Frequently stirring and breaking into small pieces the surface soil (never digging deep enough to disturb the roots) acts somewhat as a mulch and prevents evaporation to a certain degree. Hoeing is thus a good substitute for watering, but it must not be depended upon altogether. Gardens should receive a thorough watering from some source three or four times each week in summer, and this watering must penetrate the soil thoroughly. If using a hose, sprinkle gently, not allowing force enough to break the delicate foliage or injure the tender flower buds.

A good mulching of lawn clippings placed around the plants, especially during the hot months and in dry regions, will help. As soon as they fade, remove leaves and blossoms, for if allowed to remain, they give the garden an appearance of neglect and untidiness; also the faded flowers will develop into seed pods, which will take all of the energies of the plant to mature and will stop new growth, including new blooms. August is the worst month for seeding.

### ANNUALS FOR SPECIAL NEEDS

*For edgings:* Thom Thumb Ageratum; Little Gem Alyssum; Lobelia erinus Bedding Queen or Crystal Palace or pumila rosea; Love-in-a-mist (Nigella); Nasturtiums (dwarf varieties); California Poppies; Verbenas; Swan River Daisy (Brachycome iberidifolia); French Marigolds; Calendulas (Scotch or Pot Marigolds); Dwarf Phlox drummondii; Rose Moss (Portulaca); Dusty Miller (Centaurea candidissima); Torenia; Baby's Eyes (Nemophila insignis) Baby's Breath (Gypsophila elegans grandiflora).

*For middle of the border:* There is a great host from which to choose as the average annual height ranges from eighteen inches to three feet: Phlox drummondii, grandiflora varieties; China Asters; Centaurea cyanea; Centaurea imperialis; Centaurea americana; Improved Camellia-flowered Balsam; Scabiosa; Flowering Tobacco (Nicotiana affinis); Blanket Flower (Annual Gaillardia); Larkspur (Annual Delphinium); Bush Eschscholtzia or Giant Yellow Tulip Poppy (Hunnemannia fumariifolia); Mexican Prickly Poppy (Argemone hybrida grandiflora); Annual Lupin (Lupinus hartwegii); Bush Dolichos; Butterfly Flower (Schizanthus); Four-o'clocks or Marvel of Peru (Mirabilis jalapa); and Blue-eyed African Daisy (Arctotis grandis). Most of these are excellent for individual bedding effects and also for cutting.

*For the back of border or center of large formal bed:* Use plants that are tall, ranging from three to six feet in height—there are not so many to choose from. African Marigolds Lemon Ball and Orange Ball; Cockscomb (Celosia); Amaranthus; Rainbow Corn and various Ornamental Grasses; Cosmos; Salpiglossis; Spider Plant (Cleome); Castor Bean (Ricinus); Sunflowers in variety (Helianthus).

*For single bedding effects:* Poppies; Verbena; Aster; Nasturtium; Marigold; Cosmos; Phlox drummondii; Petunia; Scabiosa; Zinnia; Strawflower and other Everlastings.

*Annual vines grown for flowers or foliage, or both:* Sweet-pea; Climbing Nasturtium; Hyacinth Bean (Dolichos) in two colors; Moonflower; Climbing Foxglove; Cypress Vine; Cardinal Climber; and Japanese Hop.

*For window or porch boxes or pots:* Maurandia; Lobelia erinus; Petunia; Vinca; Verbena; Nasturtium; Mignonette.

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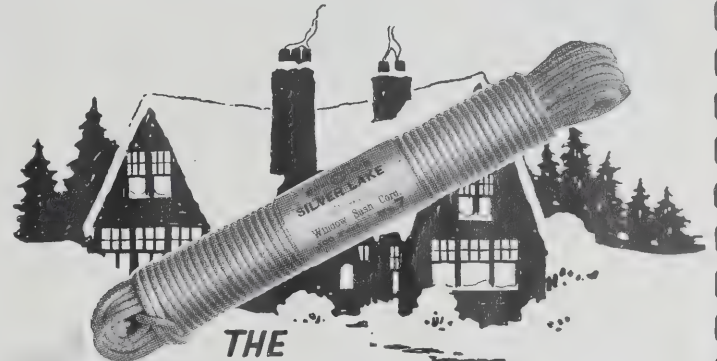
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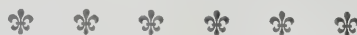
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SEE PAGE 9

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